



THE FONT

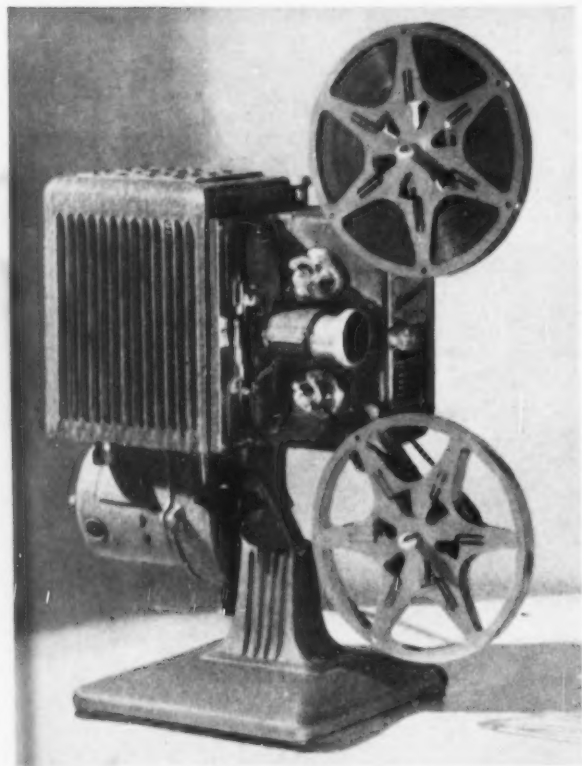
W. H. McCLUNG

A.P.R.

THE AUSTRALASIAN PHOTO-REVIEW

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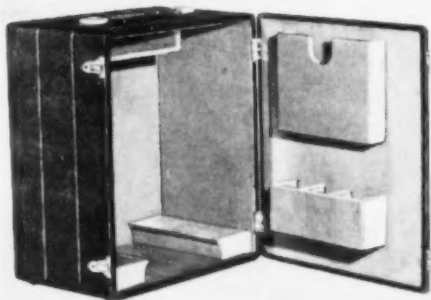
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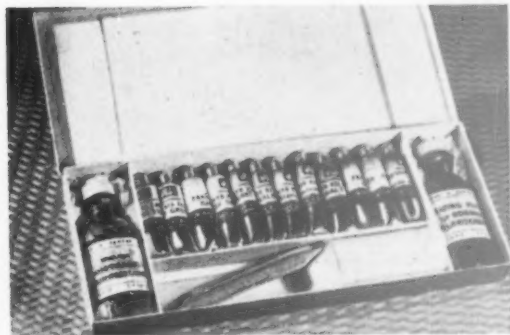
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Review of November Portfolios

Pride of place in our review of the November *A.P.-R.* must go to the consideration of C.S.G.'s cover picture "Mechanical." This print certainly represents a departure from the usual full-tonal-scale photographic presentation; it is really of wood-cut type in its strong and clearly defined silhouetted masses. This treatment has certainly more than achieved its purpose in presenting us with a most unusual study. Normally in such a treatment we find a highlight somewhere or other, but there are none here—and, in any case, their presence would have been very much out of place. Finally, in the compositional sense, the picture is fully in accord with what we have learned to expect from this very efficient photographer; once again, it is in keeping with his usual keen eye for the artistic in the presentation of every type of subject.

The *A.P.-R.* portfolio on this occasion is entitled "The Appeal of Low Key," and this is a group which offers a selection of prints with strong appeal to myself personally. I feel that it is in this full depth of tone that lies that sense of solidity that so often lifts the presentation above the regular run, that makes the good print even better. F.B.G.'s "Reflections at Dusk" is a splendidly arranged picture. I particularly approve of the trimming which allows just enough to be seen of the area surrounding the figures to preserve the true atmosphere of dusk, an excellent point being the manner in which the circular ripples have been allowed just to touch the edges of the print to either side. The little strip of middle tone, creating a triangle in the top right-hand corner, is somewhat disturbing, and I strongly recommend its toning down in any future prints.

Next we come to new competitor F.G.N.'s "Drawing the Net," in which the composition is a pleasing variation of the well-known S-arrangement. The general treatment is the opposite of the obvious. In saying this, I mean that only too often when photographing this type of subject, the cameraman takes the line of least resistance and allows his print to comprise mainly backs of fishermen and empty areas of water, neither of which elements can be considered to add much to the success of any picture. Here the photographer has wisely (a) worked against the light with a view to introducing some stability into her arrangement and, (b) taken advantage of the decorative "draping" of the net, falling perfectly as it does into the bottom right corner of the frame.

On page 704 we have "Secret Treasures," another one from C.S.G. Once again, the picture is away from the usual run, and being so unusual a study I regret that I must express the opinion that the posing of the child seems to be rather awkward. The general scheme of the line of light along the lagoon edge is excellent, as was the use of the reedy uprights to cut through that line.

I hope that M.L. will agree with the editorial trimming for her "Beginner's Luck." The original presentation was vertical in style, but I feel that the inclusion of that bottom material, additional to the square frame, only served to carry the interest away from the centre of appeal, which was the quaint group of fishermen. Somewhat similar remarks can be applied to her other print "Rippled Water," though in this case the unnecessary area was at the top of the print. The strong material in this region

By KARRADJI

only ended in carrying the eye away from the principal subject matter. As now presented, I feel that the ripples have full play and that the sense of movement is improved. I need not add that much of the success of the picture depends upon the definite contrast between the rippled foreground and the stillness of the water immediately ahead of it. I like the sundry dark elements on the left—these form an admirable balance for the larger, more even-toned, area to the bottom right.

H.R.D.S.'s "Prelude to Night" is a print about which it is difficult to say a great deal. It is a pleasant little atmospheric study that admirably illustrates its title.

E.J.R.T.'s is a nicely arranged photograph. The placing of the various elements has been well considered and the quiet handling, low in tone, is very sympathetic. The slight degree of diffusion was a happy thought as an overall element that furthers the general feeling of approaching evening. From the compositional aspect, note that the photographer included just enough of the foliage down the left margin fully to complement the two trees on the right.

When I came to A.B.M.'s "Departing Day," I felt that I must quickly review all the prints with a view to confirming my impression that this was the subject that I favoured most of all. Here everything is placed in just the right position for a good composition. There is no way in which I can fault this print. The waves have been caught at the right moment, there is just enough light from the setting sun to allow the beams to filter softly through the tree and, in turn, to cast just the right amount of shadow. The trimming places the two further trees at just the right positions to allow full play to the incoming ripples. Above all, it was fortunate that it was winter-time and that the trees were of deciduous type; had these trees been strong silhouetted masses, they would have been quite overpowering.

There is something of an optical illusion in G.W.G.'s "March Sentinel." I am thinking of the lack of stability on the part of the bank and the lack of light on the actual marshy area. Surely there should be a greater degree of radiance? Apart from these considerations, I approve of the choice of material and of the careful placing of the tree.

L.D.D.'s "Smouldering Leaves" reminds us that this is a subject that is usually productive of very good results. I like the atmosphere and general impression of this study, but I am not so pleased with the placing of the tree right down the left edge; there appears to be no good reason why this should not appear about one-third of the distance across the print, keeping the sun behind the trunk as at present.

G.F.H.'s "Meadow Grass" is a familiar type of study—one that is seen from time to time in these pages, and is always pleasing. Each of these pictures is a living advocate for the use of the correct type of filter with a view to permitting the highlight tips and lengths of stem and leaves to be thrown out in bold relief. The low viewpoint was a good move, with the

[Concluded on page 785]



STITCH IN TIME

J. E. Cooney

The Australasian Photo-Review

Editor: KEAST BURKE

A.R.P.S., A.P.S.A., Hon. Rep. P.S.A.

Preview of January Issue

Commonwealth Jubilee Year—and the A.P.-R. is marking the occasion by asking A. J. Perier to tell (and show) us something of the "Sights of Sydney" during that memorable year of 1901.

K. J. Mierendorff reports on "The Pictorial Photography of Norman Deck," basing his story on that worker's recent lecture to the P.S. of N.S.W.

Colour goes pictorial! The new colour technique "Derivations" is believed to possess great potentialities as a medium for expression.

More news is to hand concerning the activities of the R.A.A.F. in the direction of mapping Central Australia. The story is supported by some exceedingly interesting aerial photography.

The portfolio feature will relate to "Patterns and Textures."

This—the December issue of the A.P.-R.—contains the annual Index for 1950; we do hope that the Index for 1951 will list your name.

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Importance of the Foreground

Have you ever wondered why it is that so many photographs fail to arouse the expected enthusiasm in the onlooker? The photographer obviously possessed some imagination, of course, but perhaps he does not appear to be using it to the best advantage!

Actually, success depends on the serious consideration of every single factor that goes into the production of a really top-class picture, so it is obvious that a little intelligent study will certainly go a long way towards improving your work.

Take a look at the successful prints of some of our leading photographers and you will find that, in many instances, it is the foreground interest that adds "punch" to their work. There, you may find a clue to help with your own pictures.

Concentrate on that foreground accent, use foreground objects that help tell the story—remembering, of course, to keep the composition as a whole still as simple as possible. Remember, also, that the theme of your picture can be completely altered by your choice of model, so be particularly careful that you select your figure to suit the subject.

One of the most effective ways of achieving this result is by using human figures or, alternatively, animals, or even a suggestion of something living. Whatever the subject, do not hesitate to employ a bold treatment. As a simple test, select a subject, study the lighting and composition carefully, and choose a time when the best atmosphere is available, so that presumably you have the very best result possible—then make your exposure. Now place a suitable figure close to the camera and expose again.

When your two shots are printed you will probably find that the picture without life in its foreground remains an uninteresting record in the comparison. Naturally, the mood of some pictures could be spoilt by such an inclusion of figures, but attention to the foreground in each case will pay dividends. It

By A. G. GRAY

may be only the inclusion of some decorative grass, or branches of a tree, or ripples on the sand, but the idea remains the same—have something close to your camera to add the impression of depth and feeling to your print.

Watch one important detail—keep your foreground sharp. Blurred or out-of-focus objects in the front of a picture always tend to be most disconcerting, so watch your depth of field closely.

In many fine studies the photographer has intentionally gone the whole way and made the foreground so strong that it becomes the picture, the distance acting only as a "back-drop." This, in fact, introduces an obvious difficulty in this type of work; you will find that it is easy to allow your accent to "steal the show." To combat this tendency, be most careful with the placing of figures; they must be arranged so that they are walking or looking into your picture, dressed and acting their parts in harmony.

In the case of the illustration, which is basically a typical Melbourne river-front scene, a misty day was selected to provide an appealing mood. The subject now before the camera is promising but incomplete. The answer then is a suitable figure in the foreground, placed so as to become part of the picture, dressed appropriately and looking into the subject. This I have done, I feel, with some degree of success.

Ordinarily, you will not find things so conveniently arranged that you can just walk up to them and trip the shutter. You must create ideas and arrange your subjects to express those ideas in the best possible way. Exercise your imagination, plan your pictures, and remember that foreground accent. Then notice the way other people begin to take an added interest in many of your pictures.



A. G. Gray
COLD AWAKENING

Second (Equal) in a Class A, Open Contest



Capt. S. W. Sweet

1825-1886

Capt. Sweet—an early S.A. Photographer

"The deceased gentleman who was of a peculiarly energetic character and of a kindly disposition, was very popular in the position in which he moved. He was very hopeful of the future of the Northern Territory, and always ready to advocate its cause, but he took little or no part in public affairs. A great lover of art, he devoted all his time and great skill to the development of landscape photography, and his views were always singularly accurate, artistic and clear."

So ran a memorial notice penned in early January, 1886. Captain Sweet was 61 at the time, and his sudden and unexpected passing on January 4th, 1886, at Riverton, South Australia, was mourned by a host of friends in every walk of life, for he was a man of kindly disposition ever willing to be of help to those who sought his aid.

Captain Sweet joined H.M. Navy at the age of nineteen and served on the China Station till 1849, principally in the Signal department. Steady promotion followed, until in March 1857 he was appointed to the command of the ship "Pizarro." Aboard her he kept the meteorological log for the Board of Trade for three years, registering every four hours, day and night; for this he received from Admiral Fitzroy *Letters of Honourable Mention*, special reference being made to "forty (40) sets of Lunars taken during one passage of seventy days." He was also presented with a large volume of valuable information to seamen embracing the wind, current and thermal charts of the world.

During one of Captain Sweet's voyages in the "Pizarro" the crew mutinied, and the outbreak was only quelled by the prompt steps taken by her Commander. We are not, however, enlightened as to just what these steps were, but judging by the treatment dealt out to other mutineers in those distant days, we can well imagine what happened to the ringleaders.

Acknowledgment is made to the official South Australian Archives in respect of the information and the photographs embodied herein. The assistance provided by the Archivist, Mr. J. McClelland, was ever cheerful and unstinting.

By E. ROBERTSON, A.R.P.S.

In 1861 Captain Sweet surveyed the Harbour of "Pena Blanca" in South America, and had the honour of seeing the result of his labours placed on the official charts of the British Admiralty.

At this stage readers may well ask what all this nautical gossip has to do with photography, and the simple answer is "nothing." It merely furnishes the background to our very remarkable character; it goes to show just how versatile he was.

He gave up the seafaring life in 1863, emigrating with his family to Queensland with a view to commencing the growing of cotton. In this project, however, he failed, and came to Adelaide in 1867. In February, 1869, he is noted as receiving from the Government of South Australia the appointment of Commander of H.M.C. Navy. In the course of this appointment, he surveyed the Roper River from its entrance for a distance of approximately one hundred miles, and one can imagine the interesting sights he must have witnessed amongst the aboriginal population of those early days. Following on this pioneering work, he plotted a chart of the survey, fixed the latitude and longitude of the mouth of the river, and piloted steamers up and down this great stream.

By this time he was already a skilled photographer, for in a very old publication we read:

"Whilst engaged in surveying the Northern Territory in the early times, Captain Sweet took some fine photographic views of the Roper River and other scenery in those parts which, on being sent to Adelaide, contributed much to arouse an interest in our tropical possession."

Further evidence on the point is indicated by our friend's presence as an official photographer in connection with important stages in the completion of the Overland Telegraph line from South to North to Port Darwin, just on eighty years ago.

A note on the actual dates will be found of interest. The first telegraph pole was planted at Port Darwin on September 15th, 1870, while the cable was landed from the "Hibernia" on November 7th of the following year. It was planned to have the project ready for operation by New Year's Day, 1872, but actually it was not until August 22nd of that year that the first message was actually sent.

Many of his fine photographs covering this assignment are still extant, as you will see from the accompanying reproductions. We do not know just what was the type of sensitised material used, but it is almost certain that it would be of the wet plate variety—and you can well imagine the problems associated with the handling of this material in summertime in the north.

A new call from the sea came with his appointment as the skipper of the "Gulmare," a vessel of the Black Diamond line. Unfortunately, during his captaincy, this vessel met with disaster and, in consequence, he lost his certificate as a master mariner.

So in 1875, he finally retired from the sea and, settling in Adelaide, established a photographic business, speedily making himself

known by the outstanding excellence of his work. He opened his first studio in Flinders Street, Adelaide, the rooms being built to his own design. Subsequently, he removed to Rundle Street, Adelaide, and then later to the Adelaide Arcade, where he still carried on as a photographer. While he handled all types of work, it is fairly clear that it was the outdoor sphere that possessed the greatest appeal; and it is on his many successes in this field that his reputation rests.

And so, we come at last to that fateful January in 1886 . . . but how stimulating and interesting it has been to spend a few moments with such a photographic stalwart in whose day every photographic action was associated with extreme practical difficulties. Certainly it must make us 1950 photographers realise how "spoon-fed" we all are in the photographic world. We are fortunate that it is thus, for we can devote all of our very little spare time as amateurs to the actual picture-making, not having to devote much of it to the production of our own materials, although this in itself, no doubt, used to add savour to an already highly personal undertaking.



THE
OVERLAND
TELEGRAPH

Todd and three other
telegraph engineers.

J. A. G. Little, R. C. Patterson, C. Todd, A. J. Mitchell.



The Overland Telegraph—Official Ceremony of planting the first telegraph pole at Port Darwin by Miss Douglas, September 15th, 1870.



The landing of the first overseas cable at Port Darwin from "Hibernia" on November 7th, 1871.



King William Street, Adelaide, in the 'seventies.



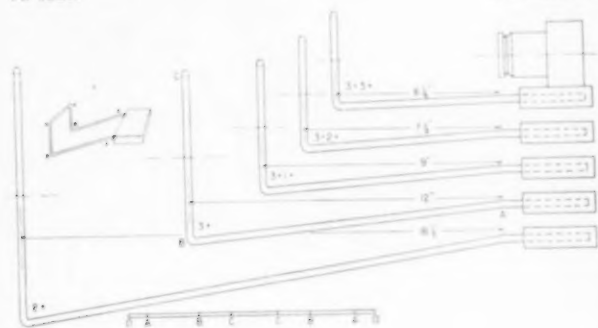
Homestead on the Wakefield River near Mintaro, S.A., photographed in 1880.

A Closer Look for your Camera

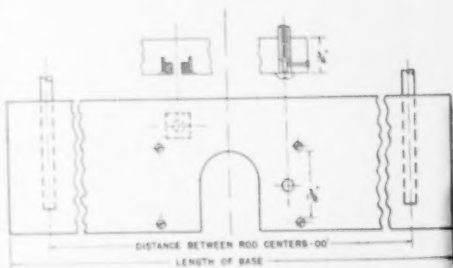
If you have a Kodak 35 camera, or any 24 x 36mm. camera with a 50mm. lens, just follow the drawings. If you have a camera included in Table 1, obtain your field sizes from it. But let's say you have some other camera. Find your field size this way: Put on the supplementary lens (on the camera lens, of course) and set the focusing scale at INF. Open the shutter and open the camera back. Set up a yardstick across the camera axis and 13 inches from a 3+ or 20 inches from a 2+ lens. Now light the yardstick brightly and improvise a ground glass (matte acetate, or tissue paper, etc.) across the film plane of the camera. The yardstick should be sharply imaged—read off how much of it appears across the picture width—then the height.

If the construction of your camera prevents your looking at the image this way, then you had best make a test picture of crossed yardsticks at the proper distance from the supplementary lens. This will give you an actual photograph of the field size.

Whether you use the table or carry out one of these tests, the field sizes apply to the plane of sharp focus. The focal frame is most practical when located on the near side of this plane. So make the frame's inside dimensions equal to the field size (camera at infinity focus), but locate the frame about 10 per cent. closer than the subject distance. The distance is measured from the front of the supplementary lens mount. This shift will also place the frame slightly outside of the area photographed. If you require the sharpest focus close to the frame, as for copying, set the focusing scale at 15 feet.



By JOHN W. McFARLANE
(PART II)



Plan of focal frame base for Kodak 35. A maple board 2½" x 1" is used in whatever length the frame width demands.

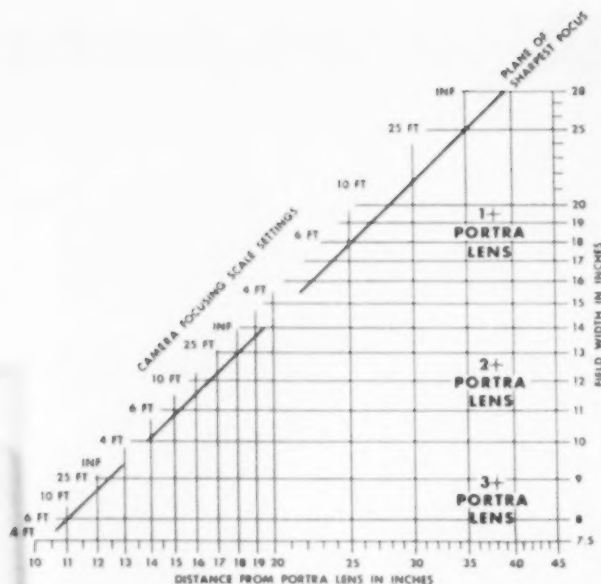
TABLE 2.—FRAME BENDING DIMENSIONS IN INCHES

Sup. Lenses	Subj. Dist.*	24 x 36 mm Camera, 50mm. Lens			R2B Camera 51mm. Lens		
		AB A'B'	BC B'C'	CC' OO'	AB A'B'	BC B'C'	CC' OO'
3+ 3+	6½	6½	3½	5½	6½	3½	5½
3+ 2+	8	7½	4½	6½	7½	4½	6½
3+ 1+	10	9	4½	7½	9	5½	8
3+	13	12½	6½	9½	12½	6½	10½
2+	20	18½	9½	14½	18½	10½	15½

*For the camera focusing scale set at INF.
OA and O'A' is the same for all frames, and is 3½ inches.
The lens axis is 1½ inches above the base.

Steps in Making the Focal Frame.—Mark the rod with file scratches at all the places to be bent—see Table 2. Clamp the rod (if ½ inch) in the vice with the scratch ⅜ inch out from the vice jaws. Grip the rod with a monkey wrench, bend it till the wrench touches the vice, and complete the bend with a hammer.

Elevation of focal frames made from 1" rod. The supplementary lens-to-frame dimensions given apply to all cameras.



SUBJECT DISTANCE, FIELD WIDTH, AND DEPTH OF FIELD WITH PORTRA LENSES

for 50mm. lens and 24 x 36mm. negative.
80mm. lens and 2½ x 2½ inch negative.
105mm. lens and 2½ x 3½ inch negative.

1. Bend A, check angle against drawing.
2. Bend B so BC is at right-angles to OA. Check with square.
3. Bend a right-angle at C. Check by standing angle C on the bench, AB should be in vertical plane—check with square.
4. Bend C', B', and A' in same manner as C, B, and A. Check in same way. Ends O, O' should be about equal to CC' centre to centre, and parallel.

5. Cut base to outside dimensions and sand it. Don't cut away opening for camera back release yet. Mark centre line across top of base.

6. Drill ¼-inch holes for rod ends.

7. Force rods into holes, clamping rod in vice. Use hammer and wood block for driving base. Drive rods alternately.

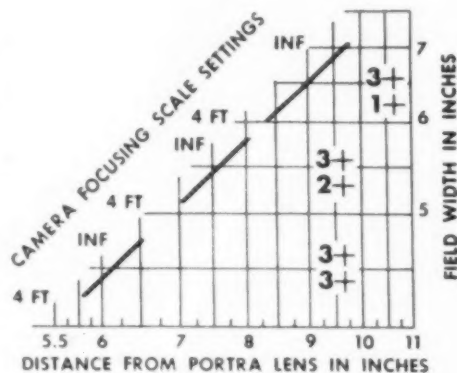
8. Clamp base in vice so its length is level. Clamp a wooden bar across the base so a line along one edge comes where the lens axis will be.

9. Measure from this axis to the top bar of the frame, and check against the table. Put a level on top of this top bar. The chances are it is not level. Depending on the height correction from the axis, bend A or A' up or

down to make the top bar level. Check distance and level, and do any more bending that is needed.

If you can open the camera back without losing the use of the tripod socket, do a final check later by improvised ground glass methods with the camera attached to the focal frame base. The frame rectangle should not appear in the "ground glass."

10. Now finish the base. Cut the opening for the back release and install the four ¼ round-head screws to position the camera if a Kodak 35 camera is concerned. Install a ¼-20 stove bolt for a tripod screw. Sink a ¼-10 stove nut in the bottom of the base if you plan to use a tripod. Drill and screw the



Combination of two Portra Lenses



D. Wolff

THE DUCK POND

The
Theme
is
Water

M. Sheppard

THE PUNT





B. Britt

RIPPLING WATERS

R. T. Henkes

SALTING HER TIMBERS





L. F. Bartels

HOMeward BOUND

M. J. Wright

THE ATOM WAVE





M. G. McCalman

LATE AFTERNOON, NORRIES

W. H. McClung

MARINE FANTASY





Finishing a bend in the $\frac{1}{4}$ " rod for the focal frame.

bottom of the Portra Lens container to the top of the base.

You will be pleased by the excellence of the close-ups you can make with the simplest camera. You will also find that your newly-found ability to picture small things immediately bridges photography and many other hobbies—growing flowers, making

TABLE 3.—FLOOD OR FLASH LAMPS
20 Inches (2— Supplementary Lens) Shutter at 1/25 sec.

Film	No. 2 PhotoFloods	SM	Philips PT14
Kodachrome A	f/11-8	f/16	f/22-32
Kodachrome Daylight Plus-X	f/16	f/22	f/32-45

*The RFL2 floodlamps are assumed to be 10 inches rather side of the camera lens.

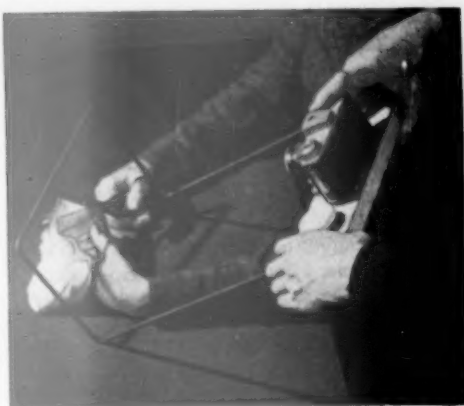
If f/16 is your smallest aperture, use it and put one thickness of handkerchief over the flash-holder for f/22-32; two thicknesses for f/32-45.

For a 13-inch distance (3+ Portra lens) or closer, close the lens one stop or add one more thickness of handkerchief.

For a 30-inch distance (1+ lens, camera focusing scale at 20 feet) use one stop larger.

Close-ups in Sunlight.—The usual exposure recommendations apply, except that for motionless subjects 1/25 sec. is preferable to 1/30. This allows the use of a smaller aperture, hence greater depth of field. It is quite important to add shadow fill-in light to subjects in bright sunlight. Individual light and dark subjects will be found that need more than the usual half-stop change recommended for Kodachrome Film.

models, doing all sorts of handicrafts, and collecting all the queer things we do. You can make slides for hobby club meetings and bundles of prints for sessions with fellow-hobbyists. Interesting things need a closer look, so arm your camera for new worlds to conquer.



Picture taken with focal frame and a f/3 lens with 24 x 36mm. camera.



Home-made focal frame for f/3 supplementary lens.
The frame serves as both a viewfinder and rangefinder.
The focal frame permits hand-held operation.

Advance Invitation: SCREENING OF COLOUR ACCEPTANCES 16th KODAK INTERNATIONAL SALON OF PHOTOGRAPHY PRESENTATION OF "A.P.-R." RECOGNITION MEDALS

Sydney: Assembly Hall, January 15th, 1951. Melbourne: Assembly Hall, January 22nd, 1951.

Invitations available on and after December 18th.

Admission by ticket only, limited to three per applicant. Applications for the Sydney showing should be made, by letter or visit, to the Advertising Department, Kodak Ltd., 386 George Street. Applications for the Melbourne screening should be made to the Cine Department, 252 Collins Street.

Country Boy Makes Good

Everybody knows J. P. Carney in Griffith, a pretty town in the Murrumbidgee Irrigation Area. He's the accountant in the big store of W. J. Carney and Son, was the founder and first secretary of the tennis club and is still one of their top-ranking players, has represented the district in cricket, entertained many of the locals with his sleight-of-hand and card tricks. But he's best known of all to the Post Office.

For many years J.P.C. has been receiving letters, packages and parcels bearing strange and sometimes beautiful stamps from Argentina and Austria, Sweden and Spain, Luxembourg and Czechoslovakia, Eire and Holland, China and Brazil—half the countries of the civilised world, it seems. And for years the Post Office has been collecting a small fortune in Australian stamps on the letters and packages which he sends abroad, for amateur photographer John P. Carney, A.R.P.S., has shown more pictures abroad than any other Australian, and his total is still growing.

Nearly every home in Griffith has at least one Carney print on its walls, whilst some have several. For years there was no commercial photographer in the town, and J.P.C. was called on for everything from news pictures of fires and smashes and agricultural scenes for metropolitan papers in Sydney and Melbourne, to "snaps" of the latest arrivals in local families, church and sporting jobs, and scenes for district pictorial folders. The arrival of professional photographers relieved him of a heavy burden, for his camera art is a hobby, his form of self-expression, his pleasant task of evenings and wet Sundays in his darkroom, his contact with the wide world, and his medium of correspondence with fellow-artists in many lands.

Amongst his collection of "treasures" he has many letters in quaint English, a stack of catalogues from places like Rio de Janeiro in Brazil and Oviedo in Spain, some of them reproducing his pictures. His fine study of a gum tree standing outside Tumut, which has been reproduced so many times that he has

The J. P. Carney Story "People," Oct. 11th, 1950

lost count, appears as frontispiece in several of his foreign catalogues. He calls it *The Power and the Glory*, and it, too, is one of his favourites.

He keeps a special index from A to Z of all the countries to which he sends pictures, records all the print titles that are "out," how they are returned, and whether they are accepted or not. Right now he has 40 or 50 packets on their travels, has had well over 100 photographs accepted for hanging at international exhibitions during the last three years (in some exhibitions maybe 3000 prints are received, but only 300 or so hung) and his rating by American photographic authorities, who each year list all world photographers who exhibit at international shows and rate them in order down to about five decimal points, easily tops the Australian names. In last year's list he had 39 acceptances; this year the total is already over 50 and still climbing.

J. P. Carney is best known for his charmingly sympathetic portraits of small children, but he refuses to specialise in any particular field. His exhibition pictures range from bunches of grapes to landscapes and seascapes, from individual trees to character studies with a touch of Rembrandt in their lighting, from bright-eyed cats and dogs to figurines, flowers and architectural detail.

In appearance he looks like a character who wouldn't be hard to get on with, and he is ready to talk at the drop of a hat, particularly about photography, always ready to give a helping hand to the struggling beginner. "I learned the hard way," he says. "I had nobody to tell me things, and I know what it's like." He adds that, as a result, at least two of his friends who approached him for help and advice as to equipment and procedure, have made astonishing progress in a short while. One, only a month later, went straight into print in *The Australasian Photo-Review*.

J.P.C. made his start in photography about 22 years ago by using his father's Folding Brownie, taking pictures of buildings and landscapes around Collarenebri. This was about the time when the family decided to move to Griffith. The negatives were sharp and clear, and encouraged him to make further experiments when they arrived in Griffith. Results were good enough to encourage him to have a number of prints run off for sale to local people. "There was nothing pictorial about them," he says. "They were just local snaps. I still have them. I can lay my hands on every picture I have ever taken."

His wife, as wives do, takes his photography for granted, but his daughter Carol Anne takes more than a passing interest in the darkroom. When she was little more than two, he relates, she used to follow every process in his hobby, and quickly learned to recognise people she knew in his negatives, which is a difficult task even for adults unless they're used to it. One evening he went into the darkroom and found her with a freshly opened gross box of printing paper trying to work the enlarger, but unfortunately she hadn't thought to turn off the room light, so the paper was ruined. On another occasion he had prepared a batch of prints for a New Zealand exhibition and found that, in the early morning, she had "retouched" the lot with a black crayon pencil. "Luckily it was removable," he says.

Carol Anne has been around the world several times in his portfolios of child studies, as have several of her cousins, and many others of the delightful children of Griffith. Carol's father has visited several States of Australia, but that's the farthest he has travelled—so far. He can walk into any photographic store in Australia, however, and mention his name, and his status is recognised immediately. Furthermore, he has an amazing memory for photographs he has seen as well as the names attached to them, so that when he meets someone well-known in this field he can say, "How do you do? Didn't you have a picture called so-and-so in such-and-such a publication in October, umpte-n-umpty-two," and in nine cases out of ten be right.

Most people who use cameras don't get very far past the stage reached by John Carney's first pictures and with his father's

Brownie, sending off a spool for developing and printing, getting a reasonable number of good negatives among a lot of bad ones and making a pictorial record of events without progressing much with pictorial quality. J.P.C., however, watched a friend develop a film, decided it wasn't difficult, bought the necessary equipment, and tried it for himself. "I made every mistake there was to be made," he says. "But I never made the same mistake twice, and that's what counts. I used those old-fashioned frames for sunlight printing of the domestic snaps I took, then progressed to gaslight contact prints. Later, I bought a somewhat better camera, and I was off on my way."

One of his particular "snapshots" was of an attractive little girl in a ragged dress. He liked the negative, and sent it off to Sydney to have it enlarged. About a month later he was in Sydney himself and saw a big enlargement of the picture in the display window of a Pitt Street photographic shop, so he at once walked in and purchased a cheap enlarger. He took it home and played about with it until he found out how to work it; then it took about about three months to find out that there were a number of grades of printing paper which could make all the difference to his finished results. He still hadn't read a word about photography, and nobody told him anything.



J.P.C.'s self-portrait—it's a borrowed cigarette, for he's a non-smoker.



THE POWER AND THE GLORY

J. P. Corney, A.R.P.S.

Now he has worked with most types of cameras, has quite elaborate equipment in his darkroom, including an electrically operated mounting machine, is a subscriber to most of the well-known photographic periodicals, has bound volumes of *The Australasian Photo-Review* going back to 1917, and a whole library of textbooks, mainly from the United States and Great Britain, on his shelves. He never mastered languages in his schooldays, and thinks it is rather a pity. "If only I'd known," he says. "I shouldn't have to send so many letters up to the High School to be translated."

His first competition entry was in 1930. He had taken a picture of a poplar tree at Griffith which he liked, so entered it in a

Sunday Sun competition and won first prize of £2. He is blasé about competition placings now, but he got a great thrill out of that success. His first picture appeared in *The Australasian Photo-Review* in 1935, and from then on until recently has regularly contributed pictures and articles. He had begun to enter for photographic competitions at agricultural shows, first at Griffith, and then all over Australia and New Zealand. From these he has awards, certificates, trophies, cups in vast numbers. Powder and lipstick formed one prize, and his wife found good use for them. *The Amateur Photographer*, of London, in many of whose overseas contests he has been successful, has awarded him three bronze plaques and a silver one. He holds the Photographic

Society of America (of which he is a member) two-star award of merit, received only last May, the first and so far the only one received by an Australian. He was elected an Associate of the Royal Photographic Society (London) in 1942, and hopes yet to be elected a Fellow. He was one of the first twelve recipients (in 1944) of the A.P.-R. Recognition Award for notable contributions to Australian photography, as by then he had already created records with that magazine by his numerous photographic and technical contributions.

He has received 5/- here, 10/- there, and a couple of guineas in some other place, even as much as 50 guineas for an award in a big competition, but he says that all he has ever received has been "ploughed in" again toward the expenses of his hobby, which has shown no profit to him personally except in that way. Postage of his parcels of prints all over Australia and to two dozen different countries costs him quite a sum, apart from the expenses of the hobby itself, with its chemicals and equipment, printing papers and films. He has lost heavily in prints damaged and destroyed by careless handling, has had prints returned with the mounts hopelessly spoiled by half-a-dozen nails driven through them and dragged off the walls without withdrawing the nails; he has even found that pictures had been attached to the wall by nails being driven through the picture itself!

The question of amateurism has caused controversy in many fields, and according to J.P.C. it has never been properly defined as regards photography. The nearest thing to a definition, of which he knows, is that an amateur photographer is one who does not make the major part of his living from photography, so he assumes his own position is all right. He thinks of himself as an artist working in the photographic medium, and declines all assignments which commercial photographers could handle better.

He started his record-breaking career as an exhibition photographer with pictures of trees. The beauty of small trees had always appealed to him, he says, and the vicinity of Griffith, though fairly limited in scope, has provided him with at least a score of pictures of international standard, from the poplar with which he won his first competition prize to *The Power and The Glory*, the gum-tree study which has been exhibited all around the world and reproduced more times than he can

remember. Scenic Hill, the local eminence, has provided incredible variety for subjects.

From pictures of trees he went on to photographing children, the field in which more than any other he won recognition. His biggest thrill in those years was the occasion when he won a Melbourne *Sun-Pictorial* contest from 10,000 entries. His picture was later used by publications allied to the Melbourne *Herald* as a calendar decoration in several States. He is fond of children, and as a photographer is prepared to spend hour after patient hour with them until he gets the picture he wants. His two little nephews have been his subjects so often that, though unnamed, their faces are familiar in many publications, even as illustrations for food and insurance advertisements.

His exhibition pictures are mostly 12" x 15" enlargements, and as he uses a camera which takes negatives only 2½" square, consequently the degree of enlargement is considerable. His favourite camera is of automatic reflex type, he develops his panchromatic film in DK-20, usually enlarges on chloro-bromide paper and finds that hardly any "spotting" (retouching white spots on the enlargements) is necessary. His darkroom is small and compact, fitted with a Kodak Precision enlarger, film and print driers, an electric mounting-machine, and other accessories. He has recently made several experiments in colour photography, colour movies, and synchronised electronic flash, and has had some excellent results with all.

His advice to the amateur is to buy the best equipment he can afford, join a camera club if there is one handy, attend lectures where possible, read any photography textbooks and publications available, test and experiment and learn by his mistakes until he gradually acquires the knowledge that carries him through. There isn't any short cut. The technique can be conquered by perseverance and reading, but the artistic side, the selection of subjects and the composition of a picture are much more difficult. Success can partly be attained by studying the work of award winners in recognised circles, particularly the work of internationally-acclaimed photographers, and gradually the feeling for a picture will grow. He mightn't become a top-ranker, but at least he can make a competent photographer.



L. J. Clarke

DANCE OF DEATH

Second (Equal) Class B, Open for October

Bogong and Thereabouts

The first remark made by photographers visiting Bogong is usually, "What a wonderful place for photography!"—and they go on their separate ways, deeply envying we inhabitants our magnificent vistas of mountain, township and lake.

As a matter of fact, I said exactly the same thing myself when I arrived to take up a position here nearly two and a-half years ago. With my 24 x 36mm. camera, I exposed nearly three hundred shots of the Bogong area, including our ski club hut and its surroundings, some ten miles up the road. As most of the ski club pictures were of snow scenes, I was reasonably satisfied with that section of my picture-making, but after a good look at the remainder of those photographs, I found that I certainly had about two hundred negatives of the township, the lake and the mountains, and sundry combinations of the three—but I also realised that less than ten per cent. of these shots were any good at all, especially from a pictorial point of view.

It took me quite some time to realise what was really wrong. Bogong is a good place for photography—too good! There are very few good vantage points from which one can photograph it, owing to the surrounding dense timber, but from these places your photograph will generally be good, regardless of whether you use a Box Brownie or a Speed Graphic.

Having reached this somewhat saddening conclusion, I decided that a change of approach was necessary. Accordingly, I invested in an ancient Graflex and only tripped its shutter when I was reasonably certain that the image on the ground glass screen was at least in some way or other dissimilar to those seen during the last few years on probably two or three hundred other screens and viewfinders. Results began to show an appreciable improvement.

I had long suspected that a good deal of the charm of the local countryside was due to its colour, rather than to its form—for instance, the blue of the lake, the yellow of the wattle, and the red of the gum-tips. The next

By L. J. CLARKE

step, therefore, was to cater for colour—which meant that I must add to my equipment a 24 x 36mm. model that could accept a telephoto lens. Within a matter of weeks I realised that I had been missing a great deal by only exposing in black-and-white.

What do I photograph now? Well, I take two types of pictures these days. Firstly, there are purely record shots for future technical articles on various aspects of the area, such as its geographical formations, the hydro-electric works, and so on; and secondly, there are pictorial shots of snow, landscapes, cloud-effects, etc. Often the two types overlap.

I have found that it pays dividends to climb perhaps two thousand feet up a mountain by oneself, and to sit there for a hour waiting for the required effect of light and shade to appear on the hillside opposite. But while I'm up there I usually find two or three other shots worthy of an exposure, so I rarely come away empty-handed.

Since mountain photography is possibly more difficult than any other form, I have found that making pictures of other subjects is much easier than I had thought. When trying to frame a picture of a rugged valley between two trees you may find, for instance, that the spot from which you will get the photograph is actually a steep, slippery rock with a hundred-foot drop on three sides. This frequently means a half-mile scramble through dense timber to find another viewpoint. When you find that viewpoint, it's as like as not, that the scene has become clouded over!

Another very annoying facet to mountain photography in Australia relates to the darkness of the foliage which clothes the mountainsides. This often means exposing for the foliage and later trying to stop the sky from registering dead white on the print. I usually solve this problem by using a red filter and avoiding the resultant hard effect by using a soft grade of paper—but the trick doesn't



Barometer Falling



Bogong High Plains, altitude 5,500ft.



Mitta Valley



Bogong Township in its setting of lake and mountain



An aspect of trout fishing

always work. Another cunning way of overcoming this problem is to expose your photograph with the sun low in the sky at one side, and with strong, black clouds in the background. Any light patches in the clouds then give the impression, in the finished print, of pale, amorphous clouds against a grey sky.

The Bogong High Plains themselves present little difficulty to the photographer, green and straw-coloured grass predominating. The general effect can be greatly improved by the

inclusion of one or two ghostly dead snow-gums (mostly burnt out in the '39 bushfires). Low, ragged clouds in winter, and stately thunderheads in summer also give considerable assistance.

Snow photography is relatively easy, and has been referred to by myself, amongst others, in a recent issue of the *A.P.-R.* One important point, however, was omitted in that article; this is the fact that a red filter should be used when photographing snow textures in cases where that texture is required to be strongly rendered, or where that texture is not very strong in itself and needs a "boost." The red filter darkens all those little shadows in the snow, for each little shadow reflecting the sky as it does, is actually predominantly blue in colour.

Captions and Technical Data

- "DANCE OF DEATH"
Exp. 1/25 sec., f/11, Super-XX, Yellow Filter.
- "BAROMETER FALLING"
Exp. 1/25 sec., f/8, Super-XX, Red Filter.
- "BOGONG HIGH PLAINS"
Exp. 1/25 sec., f/11, Super-XX, Yellow Filter.
- "MITTA VALLEY"
Exp. 1/25 sec., f/8, Super-XX, Red Filter.

Forthcoming Salons and Exhibitions

	<i>Approx. Closing Date</i>		<i>Approx. Closing Date</i>
Blackpool & Fylde Photographic Society International Exhibition.	April 29th	Annual Boston Salon.	April 25th
Information from: J. C. Simpson, 47A Market Street, Blackpool, Lanc., England.		Information from: A. Hammond, 353 Newbury Street, Boston 15, Mass., U.S.A.	
Birkenhead Photographic Society International Exhibition.	April 15th	Cincinnati Annual Salon.	April 20th
Information from: G. W. Burgess, The Mead, Poulton Road, Belington, Cheshire, England.		Information from: C. P. Haynes, 107 Ehrman Avenue, Cincinnati 20, Ohio, U.S.A.	
Preston (England) Salon.	April 21st	El Camino Real International Colour Slide Salon.	April 16th
Information from: C. A. Lewis, 71 Connaught Road, Preston, Lancs., England.		Information from: F. L. Norgaard, 206 S. Lake Street, Los Angeles 4, Calif., U.S.A.	
Montreal International Salon.	April 11th	Portland (Maine) Salon.	April 5th
Information from: Camera Club Secretary, 810 Buchanan Street, Ville Street, Laurent, Montreal 9, P.Q., Canada.		Information from: Bradford Brown, 111 High Street, Portland 3, Maine, U.S.A.	
Barcelona Pictorial Salon.	April 30th	Syracuse International Salon.	April 4th
Information from: Sr. Secretario, Agrupaci6n Fotografica de Catalunya, Daque de la Victoria, 14, Pral, Barcelona, Spain.		Information from: Dr. N. E. White, 720 S.A. & K. Buildings, Syracuse, N.Y., U.S.A.	
		Halifax Salon of Photography and Colour Slides.	April 30th
		Information from: W. Roy Isnor, 217 Agricola Street, Halifax, Nova Scotia, Canada.	



C. F. Penzig

WEDDING PREPARATIONS

Scenes from
Everyday
Life

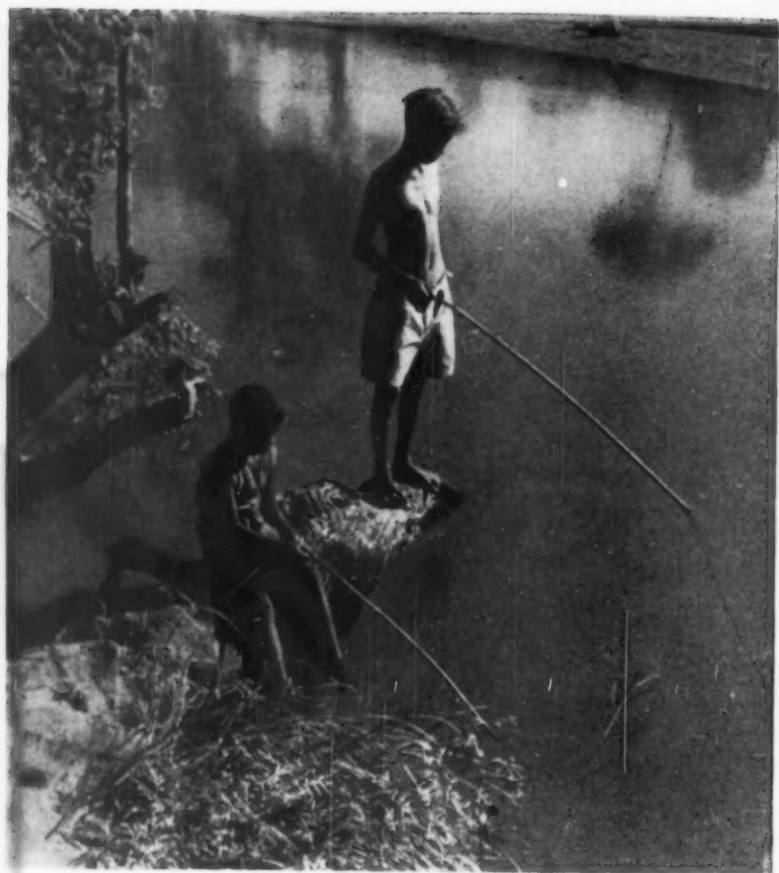
G. Scheduling
NATURE BOY





S. H. Lofts

WE THREE



R. L. Nankervis
THE FISHERMEN

T. Murray
HALCYON DAYS





C. S. Christian

THE PURCHASE

D. Hughes
DAPPLE GREYS





B. Jessop

TAPPING A STEEL FURNACE

Merton Potter

UN-COUPLING-UP



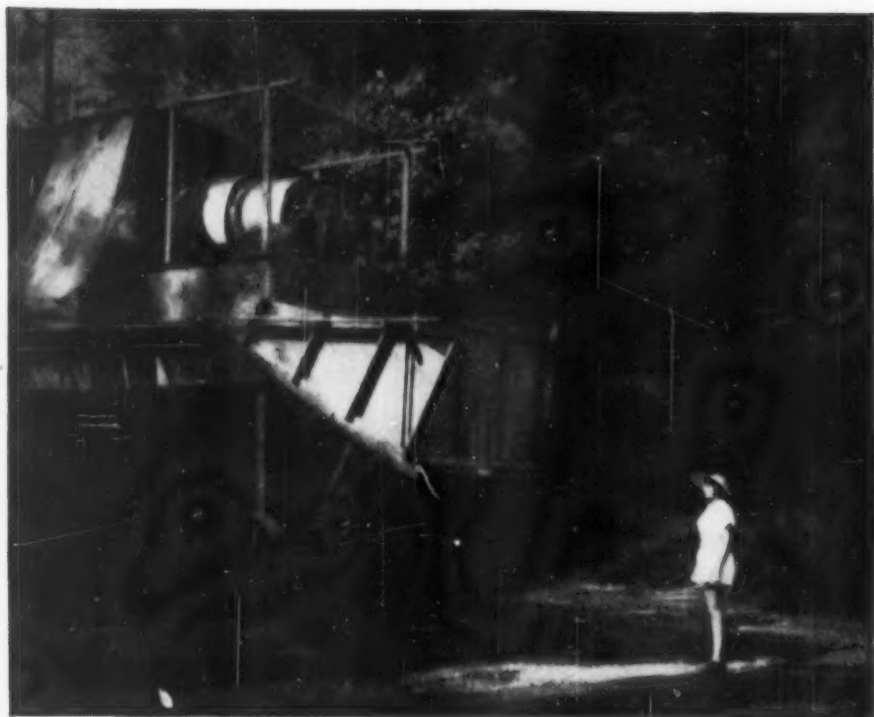


S. H. Lofts

FINAL CHECK

A. C. Redpath
THE LAMP LIGHTER





T. Murray
ENCOUNTER

Review of Contest Entries

NUMBER OF ENTRIES	157
(A/S 8, B/S 23, A/O 25, B/O 101)	
NUMBER OF COMPETITORS	54
NUMBER OF NEW COMPETITORS	9
NUMBER OF PRIZE AWARDS	28

A.F.A., Randwick.—Of your trio we prefer the prizewinner, a quaint impression of foggy conditions; considered as a composition, it seems somewhat restless in type owing to the inclusion of so many varied shapes and accents. "Colonial Style" would be placed next—this is presented with very attractive print quality but, considered as a subject, chiefly in record vein. "College Bounds" also shows good technique, but as a subject mainly of souvenir interest. Chief appeal appears to lie in the top half.

J.F.A., Cremorne.—"Monument" is a very pleasingly handled impression of your visit, the tonal balance between foreground and middle distance being excellently managed. "Canberra Bound" is certainly above the average for engine-with-smoke subjects; the tonal scheme is excellent and the control measures effectively handled. We recommend that this print be re-entered for the next Speed and Action set subject. The park scene is also well handled though mainly of souvenir appeal. The set subject HC entry is fair; the mooring post is very formal and dominating as a foreground element. Finally, your Open prizewinner ("Coastal Cliff Scene at Dawn") must receive full commendation as "something new" presented in a very attractive tonal scheme. Altogether a very interesting group of entries upon which we congratulate you.

R.H.B., Edwardstown.—Attractive print quality is shown in your November entries which arrived too late for the judging. Of the quartette we prefer "Almond Blossom" mainly because of the decorative placing of the trees and pleasing atmosphere generally. Of the remaining three, the best is "Adelaide Station," but really all three are in the nature of high quality records. You appear to have little to learn as regards technique and it is now but a matter of studying the best available pictorial work with a view to developing a seeing eye. As regards your December entries, these perhaps show something of an improvement in the above respect, in that attempts have been made to locate varied subject matters; at the same time we feel that most of the material offered you little. The best is perhaps "The Gum Tree," but we consider that this might have been better treated as a landscape rather than with so much dark silhouetted branch material in the corners; for your album, take substantial trims from top and bottom with a view to concentrating interest. "Gum Avenue" is pleasantly recorded, but hardly a subject of general interest; for your album take a 1½" trim from the right to avoid the double exit along that margin. "Beside Still Waters" would be better, we imagine, without the foreground of park loungers—also take a 1" trim from the left. "Track to the Sea" called for a figure by way of accent; for your album trim away the dark mass of bush to the left.

C.E.B., Invercargill.—Welcome to the contest and congratulations on the listings at first appearance. The snow scene appeals through its attractive print quality, though hardly a very strong subject from the compositional angle; the figure on the bicycle has been allowed to move too far from the camera to possess any value as an accent. HC for "The Harvester," but we feel that this subject would be better treated as a head and shoulders close-up; after all, the most important portion of the scene is the old man and his sheaf, rather than the out-of-focus stooks, dominating cloud formation, etc. "A Track Winding Back" also gained HC, but we feel that the track is a comparatively minor element; for your album take a trim of about 1½" from the foreground.

P.A.B., Deception.—Current entries (distant seascapes) are hardly suitable material for your Retina, which is best employed for close-up and middle distance scenes. Of the two, "Rolling Home" is the better, but we would suggest that you concentrate on the left-hand portion.

F.E.B., Sydney.—HC for both of your current entries, these showing evidence of progress generally. Study of child with blossom is novel and pleasant. A weakness is the considerable amount of diffusion; naturally there would not be much depth of focus with a close-up at f/5.6. "Road to Megalong" would be better, we believe, with substantial trims from the top and left, as the major interest centres towards the bottom right quarter.

A.G.B., Paddington (Qld.).—Welcome to the contest and congratulations on two listings at first appearance. All of your National Park subjects appear to be generally well handled, the best being the prizewinner to be reproduced. Next we would place "Looking South"; pictorially, views of this type require some type of foreground interest. The tonal range has been well held in the distance. "Forest Track" is really a colour subject; also needs a figure by way of accent.

A.C., Maitland.—Better print quality is shown in your second entry; for your album we would recommend substantial trims from the foot and either side, thereby concentrating on the smiling face rather than on the whole figure.

C.S.C., Canberra.—Thanks for an interesting series, once again demonstrating your varied outlook. Of the group we prefer the prizewinner, but several of the others came very close. We like the atmosphere in "Forest Window," along with the varied textures. "Pixieland" demonstrates how a little thought and planning will transform regular material into a subject full of interest. "Another Day" is, we feel, one of those very one-sided subjects, with which it is difficult to do much other than to base their appeal on purely atmospheric grounds.

L.J.C., Bogong.—Congratulations on greatly improved print quality and outlook generally, as evidenced by three listings this month. "Ephemeral Beauty" embodies attractive lighting and textures, but seems to partake of a two-picture arrangement—one in the top left corner and the other in the bottom right. "Design for a Tie" is ingenious—but why did you not go ahead and finish off the job by hand-colouring?

E.D., Camberwell.—Of your two entries we prefer "Mist," though the print appears to be of a type out of fashion to-day; we would prefer to see a print of more punch and definitely *not* sepia toned. "New Fallen Snow" embodies very much better print quality but, as a subject, not very strong in general interest.

F.I.E., Narramine.—Very attractive print quality is shown in the horse's head subject, but this can hardly be considered pictorial.

R.F., Boyup Brook.—Welcome to the contest and congratulations on HC at first appearance. The effect of mist is not very strong and foreground over-dark; under the lighting conditions prevailing, the exposure appears to have been rather short. Your outlook generally appears to be very promising and we are looking forward to seeing more examples of your work in due course.

G.W.G., Northbridge.—Congratulations on the three listings this month, indicative of progress in technique and outlook generally. "Three Ugly Sisters" is ingenious but, personally, we think two of these would have been sufficient; that is, the left-hand two. We suggest that you take a 2" trim from the right, as contrasty elements in this region tend to draw the eye to the right margin. The two remaining "sisters" could then be brightened by very restrained local reduction. "Out of the Snow" seems to require a rather darker print, together with a trim of about 1½" from the top.

A.L.G., Geelong.—Congratulations on three HC's from three entries. Of the trio we prefer "River's Bend," a generally pleasing arrangement; this spot might well be worth another visit under more atmospheric lighting conditions. Somewhat similar remarks apply to "Clouds over the Bay"—here we feel that the strong cumulus clouds are hardly in keeping with the storm-broken foreground trees. For your album, take a trim of 1½" from the right (to eliminate the small double exit) and about 1½" from the top (thereby lessening the tendency for the interest to run out from the top). "The Gathering Storm" appears to be weakened by the scattered nature of the cloud formation; for an arrangement of this type, clouds of a greater degree of unity should be sought.

A.G.G., East Coburg.—Of your two entries we prefer "Buxton Dawn"—a most impressive atmospheric effect, though we cannot quite make up our mind as to whether we are satisfied with the composition involving, as it does, so many parallels. HC for "Wind in the Sky"—this is a striking formation worthy of greater foreground interest.

R.H., Murray Bridge.—A varied batch, mostly showing good technique and lively outlook but, at the same time, some uncertainty as to the possibilities of subject matter. The best is perhaps "Lonsdale Street," but this is weakened by the inclusion of overmuch white sky and a trim of 1½" from the top is recommended. Next we would place "Yarra at Dusk," but this impresses us as a two-picture arrangement, and we suggest that either one or the other of the cranes be dispensed with. The funnel of the tanker looks like a colour subject to us; for your album, include more sky, take substantial trims from right and foreground, and darken the awning to provide a substantial base.

R.J.H., Dulwich Hill.—"Pumps" could be considered of engineering interest only. The shadowed lighting conditions were hardly suitable for "Cowan" which, in any case, appears to be a subject for the colour photographer.

H.H., Kew.—Third (Equal) for your child-in-hospital study; the child is most convincingly recorded. At the same time we are wondering whether it would not be possible to dramatise the lighting treatment for studies of this type. You see, you are relying entirely on the expression of your little patient rather than on your own photographic approach.

J.M.H., Merrylands.—Glad to hear from you again and congratulations on a pleasantly informal group of at-home child studies. All are good, but "Anne" is perhaps the quaintest; but there appears to be no good reason for the low dramatic lighting which has produced awkward shadows on the face and an undue degree of brightness on the pyjamas. Next we would place "Duet"—a pleasing two-figure arrangement. "Judith" could be improved by all-round trimming—quite close to the faces in each instance. "Phillip," though probably a good portrait, is weak on the compositional aspect.

H.P.J., Coogee.—HC for "Sun Splashed"—an attractive impression, but we feel that your approach tends to be on the general side, and we would recommend that varying trims be tried with a view to obtaining the best possible composition. For a start, try taking ¾" from the left, 2½" from the right, and 1½" from the top.

F.J., Laxson.—Improved print quality is shown in your flower study, but the print is still on the contrasty side and a softer grade of paper should be tried. To obtain the best composition, make a print from the whole of the negative and study this carefully.

R.M.K., Punchbowl.—Prize award for "Catching Sunshine" on the grounds of "something different" interpreted with a pleasing tonal arrangement. The weakness seems to be the over-bright concrete pipe in the bottom right corner—this should be brought down to a tone practically the same as that of the surrounding water. "River Oaks" is hardly a success; being mainly in the shadow, they are practically lacking in detail, with a result that the eye runs away to the cliffs in the far background.

C.O.K., Harsham.—The two home portraits in "studio" style are most attractive technically, the rendering of skin textures being excellent. Our chief comment would be that the lighting in the full-face version is too evenly balanced. Full marks for your perfect technique, but the results can hardly be considered in pictorial vein.

W.H.L., Matland.—"Quiet Path" hardly offered you a great deal, at any rate under the very extreme brightness-range existing at the time of exposure; in any case, 1/100 sec. at *f*/5.6 was much too brief an exposure. For subjects of this class a very full exposure and reduced development are desirable. For your album take a 3" trim from the right with a view to strengthening the diagonal composition.

F.L., Toorak.—Of your group we prefer the prize-winner, subject to trims from either side with a view to concentrating interest. Similar remarks apply to "Cottage in the Snow"; as this is mainly a pattern-and-texture study, a square format is desirable. The rendering of the snow is excellent. The wind-blown trees subject is much too contrasty, and we suggest you try for a softer result. "Outback Road" is quaint even if there appears to be a city in the distance. The weakness is the horizontal shape; for your portfolio we recommend trims of 1½" from the right and about the same amount (or a shade less) from the left.

L.K.L., Oakleigh.—Of your pair we prefer "Open Road," but this is weakened by the large expanse of bare foreground, and we suggest that you trim the print down to a square. Something seems to have gone wrong with "Sunlit Spires," the print being so very contrasty. Apart from that, the view is the conventional one and offered very little, unless, perhaps, in the presence of some special atmospheric effect.

M.M., Clifton Gardens.—We like all three of your prints, but prefer the prizewinner "Sandstone," though we cannot help feeling that this is weakened by the horizontal format. What do you think of trims of $2\frac{1}{2}$ " from the right and $1\frac{1}{2}$ " from the left? We would like to see more sky included in "Rising Westerly" and some human interest in "Mountain Road."

K.M., Launceston.—Pleased to see the good print quality continued. The bridge picture is perhaps the better, but we would suggest that you dispense with the smallest arch as the strong perspective tends to draw interest away to the left. "Cocker Spaniel" shows a pleasant tonal range, but little of the animal's expression.

R.M., Newcastle.—Happy to see the three listings. The best is easily "Eventide"; though not very strong as a composition, it is impossible to overlook the superfine technique. "Quaint Acres" is rather on the hard side and, in any case, the treatment appears along commercial lines. "Lakeside" is presented with an attractive tonal range, but the arrangement seems in the nature of two-picture style. The weakness is the two figures at the left margin; their presence so close to the two straight trees tends to draw the eye powerfully to that side. We suggest that you trim down between the two figures.

J.M., Ryde.—Best of your contacts is "After the Rain." Its pleasing atmospheric feeling should make for a successful enlargement, subject to trims from either side to eliminate advertising signs and duplicated matter. The other street scenes can be considered of souvenir interest only. The stack of bricks subject possesses some interest by way of pattern and texture; we suggest you enlarge this, subject to a $\frac{1}{2}$ " trim from the top. "Tranquillity" is all right along conventional lines—really a subject for the colour photographer.

M.N.M., Essendon.—"Eventide" is rather a contrasty type of subject and matters are hardly improved by the use of Kodagraph (?) paper. For your album, reduce to square proportions by trims from the top and foot.

W.M.M., Haberfield.—Welcome to the contest and full marks for your varied outlook. The best of the group is undoubtedly "Barrenjoey," but we are doubtful as to whether the inclusion of the small tree on the right-hand side was desirable; surely it tends to dominate the scene and detract from the general impression of loneliness. Next we would place "Sunday Afternoon," a quaint silhouette treatment, though the figures are very central—a fact which makes for a weak composition. "Windy Evening" could be considered of family interest only. As regards "Derelict," we consider that the small tree in the water is a weakness introducing, as it does, an element of life which is at variance with the general motive of your picture. We therefore suggest you concentrate on the right-hand half.

E.V.C.M., Haberfield.—Welcome to the contest and congratulations on three listings at first appearance. Of the series we prefer the architectural subject, but this appears to need some form of accent to hold our attention; this should be at the "intersection of thirds" in the bottom left corner. "Siesta" attracts as an unconventional impression of this familiar animal. It is somewhat similar in tone to its background and we therefore suggest that the print is a good one for local control measures, with a view to increasing contrast. "Daydream" is a quaint conception, but there is hardly sufficient individuality amongst the various branches to hold our interest; compare it, for

instance, with H.F.R.'s picture on page 696, Nov. issue. In "Evening Storm" the clouds tend to be lacking in unity. We suggest that you refer to the various cloud portfolios that have appeared in the magazine from time to time.

F.A.H.M., Ballarat.—We were interested to see some development in your outlook and also the greatly improved print quality. At the same time we are sorry to have to express the opinion that neither subject matter offered you a great deal. The close-up of the beach seems an interesting study in textures when held at close range, but, unfortunately, there is no composition or accent to hold our attention. It would probably be quite a different proposition in natural colour. Your approach to the landscape appears to be more definite. A viewpoint more to the left might have made it possible to bring the tree and the large cumulus cloud closer together; as it is, they are rather too far apart to have much value as a composition. When making any future prints, flash-in the bottom $\frac{1}{2}$ " foreground in order to provide a definite base.

T.M., Edmonton.—HC for "Country Road"—an interesting effort in old-world style; at the same time, we feel we must express the opinion that you are relying too much on control measures. Valuable as these processes are, they should only be regarded as assistance in the way of tidying up minor details. "Misty Morn" is a quaint little picture but, again, we feel the control work to be unconvincing.

F.N., Canterbury.—We like both of your current entries. The prizewinner—a decorative tree study—is the better, the frame being pleasantly filled. The quarry scene is very interesting but rather restless in style, there being no one particular accent or element to hold our attention. The area is worth studying, with a view to obtaining a greater degree of unity in your further studies.

F.A.P., Surat.—Congratulations on "Flying Spray"—this has a fine sense of motion and impact. "Gathering Storm" is on the flat side and the cloud formation hardly suggests stormy conditions. In cloud studies it appears to us to be essential that the formation selected should be very definite and unified in its formation.

S.G.P., Abbotford.—Congratulations on "Stormy Seas"; though the subject hardly merits that title; it is, nevertheless, very pleasing in its harmonious low key throughout. King George Memorial is an old friend and one in respect of which it seems next to impossible to break fresh ground. Your version is technically pleasing and possesses attractive atmosphere.

K.S.P., Lane Cove.—Prize award for "Barry House" on grounds of superfine technique, but considered as a subject, it is mainly in commercial vein. For your album trim away the highlight area in the left-hand couple of inches.

M.P., Kandos.—We like both of your current entries, though lighting conditions were rather flat for "Magnolia." The landscape is certainly a most successful result for a landscape photographed from the window of a moving train.

R.R., Moonee Ponds.—Congratulations on an interesting series, rendered with pleasant technique. The prizewinner is perhaps the best, as it possesses a definite element of novelty. It was unfortunate that the portrait of a gentleman shaving arrived too late for the judging for November—we feel sure that it would have attracted the judges' attention on that occasion. Very attractive flesh tones are noted in

"Soapy," although the pose generally tends to be static. The two plane subjects are attractively recorded, but as subjects somewhat lacking in novelty nowadays. "Wet Road" is fair; the weakness is on the composition side, there being no particular element to hold our attention. "Disobedience" is a quaint child study, though lighting conditions were on the flat side.

F.J.R., *Healesville*.—Of your current series, we believe "Rural Seclusion" to be the most pictorial, but we think you would like this picture better with a 2" trim from the left, as the brightly-lit paddock and shed tend to destroy the desired feeling of isolation. "Glamour" is on the contrasty side, while the 2X filter does not appear to have performed its function of providing suitable sky tone. We suggest that you try this one again with full consideration of all technical requirements. Of the table-tops, the japonica picture is the better, but we are wondering why you selected so lightly-coloured and so oddly-shaped a jug. In floral and decorative pictures, it is most undesirable for the container to dominate the scene. "Incongruity" is amusing, but the print is on the flat side.

E.R., *Caulfield*.—An interesting trio, of which we prefer "Hawk-Eye," though this appears to have been photographed at very close quarters, leading to diffusion. "Country School" is convincing, but some supplementary lighting is desirable to lift up the rendering generally. "Indian Hawker" is a quaint souvenir of a passing race.

A.H.R., *Bondi*.—Pleasing print quality and atmosphere are seen in "Waterside Silhouette," but we still cannot overcome our lack of appreciation for "two-picture" arrangements. That goes for all subjects with the Harbour Bridge in the background. For your portfolio take a 4" trim from the right. This, we believe, will strengthen the vertical elements generally. Congratulations for "Wharf Entrance," but we suggest you change the title to "Sunday," as the chief motive is the general feeling of idleness. In any future prints, darken the two small highlights down the right margin.

G.S., *North Sydney*.—An interesting range of prints the best, in our opinion, being the prizewinner, but here there appears to be over-much dark foreground and a trim of 1½" might well be considered; this would also strengthen the diagonal feeling generally. We also like "Dusk, Pyrmont Harbour," but would recommend a slight trim from the foot in view of the fact that the major portion of the interest is above the vessels. "Misty Moorings," we believe, would be better without the rather shapeless posts in the foreground as these appear to be at variance with the delicacy of the remainder. The Parramatta Bridge scene exhibits delightful print quality, but it is hardly pictorial; moreover, it is in the nature of a two-picture arrangement. For your album divide down the centre; of the two halves we prefer the left-hand one, "Winter Freight" is too distant and, in any case, offered very little. For your album take a 2½" trim from the top.

R.V.S., *Mayfield East*.—Welcome to the contest and congratulations on two listings at first appearance. The bird study is the better of the two, though this suffers from a considerable degree of under-exposure and a very much diffused background. Both of these elements could be minimised by suitable control measures. The flood scene makes a novel, interesting record, though hardly pictorial as a subject. Print shows numerous scratches, suggesting that greater care be taken in the handling of negatives. Apart from

this your technique appears to be quite satisfactory, and it is now but a matter of developing a suitable vein for future work.

O.A.S., *New Lambton*.—Thanks for the decorative gum tree study, which is nicely handled.

D.C.S., *Bentleigh*.—Not very happy about your current entries, as the subject matters offered you little or nothing. The best is the "Seven-Forty," but surely it would have been better to have waited for an engine coming in the direction of the photographer; as it is, the existing train is too far away to constitute a motive. "Princes Bridge" is in record vein; but development should have been carried a shade further in order to produce a print possessing desirable punch. "Reflections" does not seem to possess any of that phenomena; the best part is the quaint floating clouds—that being so, we suggest you take a trim of 3" from the foot and also eliminate the boathouse to the right.

D.M.S., *Jackson*.—Print quality of your entry is not altogether satisfactory; it suggests to us over-exposure and under-development. It is hard to judge the effectiveness of the arrangement from the present print.

R.T., *Wollongong*.—Welcome to the contest. The frog close-up had possibilities, but the present version is unduly diffused, but whether this is due to enlarger trouble or depth-of-focus weakness, it is difficult to say. Taking it generally, the better policy is not to photograph small objects so close that it is not possible to obtain all-over sharpness. "Stormy Night" is on the heavy side. This seems to need clearing by over-all or local reduction. Of the industrial subjects, the chimney picture is the better, but the blue tone should be reduced by a carbonate bath. "Devil's Brew" is something of a puzzle; a longer exposure or supplementary lighting would be desirable. You are to be congratulated on the variety of different subjects tackled.

E.E.W., *Invermay*.—Welcome to the contest. Excellent miniature camera technique is shown in your cat subject, textures having been excellently recorded. The weakness is the repetition of position by both cat and kittens—would have been better to have had one looking up. For your album use a circular trim of about 4½" diameters.

R.W., *Queenscliff*.—Both prints rather on the hard side. Of the two we prefer "Darling Harbour Winter," subject to a trim of 3" from the right. We suggest a new print on lustre paper with a view to obtaining more tone in the water and sky. The Manly shark tower subject is an old favourite and one difficult to handle pictorially. W.C.B.'s interpretation is easily the best we have yet seen (p. 76, Feb., 1948).

A.R.W., *Wynnum*.—The best of your two is "Over the Brook," but actually this is more of a colour subject; in black-and-white there is no particular composition or accent to hold our attention. You might experiment with hand-colouring. "Gateway to the City" is very general and distant; for motives of this type it is better to work at considerable closer quarters.

M.J.W., *Ashfield*.—Of your three we prefer "Wind-swept," though we feel so strong a print is not altogether suitable for subject matter of this type. Next we would place "Macdonald River," which is very attractively recorded; the problem is to obtain any degree of unity in scenes of this type other than perhaps by means of colour. "Rain in the Hills" appears to have secured all that was offering at the moment.

Editorial Notes

PRIZE LIST FOR DECEMBER, 1950

CLASS A—SET SUBJECT

- Second (Equal) "Stormy Seas," S. C. Piper.
 "Drizzle," Mavis Wheatstone
 Third "Dark Forest," C. S. Christian.
 Highly Commended: F. E. Bennett, C. S. Christian,
 M. Mackinnon, Merton Potter, M. J. Wright.

CLASS B—SET SUBJECT

- First (Equal) "Winter's Eyrie," L. J. Clarke.
 "Creekside Morning," D. M. Strout.
 Second (Equal) "Winter," C. E. Barwell.*
 "Awaiting Spring," G. W. Gardner.
 Third (Equal) "Subdued City," A. F. Alle.
 "Shepherd's Warning," F. L. Elrington.
 "Mist in the Hills," F. Lewis.
 "Mist on Binna Burra," A. C. Bennett.*
 Highly Commended: J. F. Audsley, L. J. Clarke,
 E. Deutsch, G. W. Gardner, R. Fraser, R. Harms,
 G. Scheduling, R. Wilkins, C. E. Barwell.*

CLASS A—OPEN

- First (Equal) "Eventide," R. F. Manuel.
 "Wharf Entrance," A. G. Russell.
 Third (Equal) "Another Day," C. S. Christian.
 "Buxton Dawn," A. G. Gray.
 "Sandstone," M. Mackinnon.
 "Oasis," F. Newman.
 "A Graceful Gum," O. A. Sims.
 "Windswept," M. J. Wright.
 Highly Commended: F. E. Bennett, C. S. Christian,
 A. L. Gooch (3), A. G. Gray, H. P. James, R. F.
 Manuel (2), M. Mackinnon, F. Newman, Merton
 Potter, A. H. Russell, M. J. Wright.

CLASS B—OPEN

- First "Sphinx of the Seas," J. F. Audsley.
 Third (Equal) "Almond Blossom," R. Burge.
 "Three Ugly Sisters," G. W. Gardner.
 "Ann," J. M. Hunt.
 "The Lord Mayor is appealing . . ."
 Helen Holmes.
 "Catching Sunshine," R. M. Kefford.
 "Barry House," K. S. Powell.
 "Hawk-eye," E. Rotherham.
 "Late Sailing," G. Scheduling.
 Highly Commended: J. F. Audsley, A. G. Bennett,
 C. E. Bennett (2), R. H. Burge (2), L. J. Clarke,
 J. M. Hunt, K. Malcolm (2), N. Martin, E. V. C.
 Mathews (3), Wm. M. Mathews (2), F. A. Payton,
 T. Murray, R. Ritter (4), F. J. Roberts, E. Rother-
 ham, G. Scheduling (2), R. V. Scott (2), R. Thompson.

*Indicates new competitor.

WELCOME TO NINE NEW COMPETITORS

We extend our usual hearty welcome to nine newcomers whose initials are as follows: A.G.B. (Paddington), C.E.B. (Invercargill), R.F. (Boyupbrook), M.N.M. (Essendon), E.V.C.M. (Haberfield), W.M.M. (Haberfield), R.V.S. (Mayfield East), R.T. (Wollongong), E.E.W. (Invermay). Two awards were gained by this group.

CAPTIONS AND TECHNICAL DATA

Cover Illustration:

The Font, W. H. McClung.—Second (Equal), Class A, Open for May, 1950. Exp. 1/25 sec., f/4. Panatomic-X, 24 x 36mm.

The Theme is Water—Pages 745-752:

The Duck Pond, D. Wolff.—Second, Class B, Open for June, 1949. Exp. 1/25 sec., f/8, Super-XX, Reflex. Late afternoon.

The Punt, M. Sheppard.—Third (Equal), Class A, Open for January, 1949. Exp. 1/50 sec., f/5.6, Super-XX, Six-20 Kodak Duo.

Rippling Waters, B. Britt.—First (Equal), Class B, Open for April. Exp. 1/25 sec., f/5.6, Super-XX, Ensign Commando, X1 Filter. 7 p.m.

Salting Her Timbers, R. T. Henkes.—Third (Equal), Class B, Set Subject for October, 1947. Exp. 1/100 sec., f/8, Verichrome, folding camera.

Homeward Bound, L. F. Bartels.—Second (Equal), Class B, Open for October. Exp. 1/200 sec., f/8, Super-XX, folding camera.

Atom Wave, M. J. Wright.—First (Equal), Class B, Open for August, 1950. Exp. 1/200 sec., f/5.6, Super-XX, Speed Graphic, light yellow filter, 12" telephoto lens.

Late Afternoon, Norries, M. G. McCalman.—Third (Equal), Class B, Set Subject for April, 1950. Exp. 1/50 sec., f/22, Super-XX, Reflex, K2 filter.

Marine Fantasy, W. H. McClung.—Second (Equal), Class A, Set Subject for April, 1950. Exp. 1/250 sec., f/4, Panatomic-X, 24 x 36mm.

Scenes from Everyday Life—Pages 763-774:

Wedding Preparation, C. F. Penzig.—Third (Equal), Class B, Open for November. Exp. 1/25 sec., f/4.5, Super-XX, Reflex.

Nature Boy, G. Scheduling.—Third (Equal), Class B, Open for November. Exp. 1/50 sec., f/5.6, Super-XX, folding camera.

We Three, S. H. Loftis.—Third (Equal), Class A, Open for August, 1948. Exp. 1/100 sec., f/8, Super-XX, Reflex, light filter.

The Fishermen, R. L. Nankervis.—Second, Class B, Set Subject for November. Exp. 1/150 sec., f/11, Super-XX, Ensign Auto-Range, light yellow filter.

Halcyon Days, T. Murray.—Third (Equal), Class B, Set Subject for November. Exp. 1/50 sec., f/5.6, Super-XX, Reflex.

The Purchase, C. S. Christian.—Third (Equal), Class A, Set Subject for November. Exp. 1/50 sec., f/8, Super-XX, Reflex.

Dapple Greys, D. Hughes.—Third (Equal), Class B, Set Subject for November. Exp. 1/50 sec., f/8, Super-XX, folding camera.

Tapping Steel Furnace, B. Jessop.—HC in Class B, Open for February, 1948. Exp. 1/25 sec., f/3.5, Super-XX, Reflex.

Un-Coupling-Up, Merton Potter.—Special Award in Class A, Open for September. Exp. 1/50 sec., f/8, Super-XX, Ensign Auto-Range.

The Final Check, S. H. Loftis.—Third (Equal), Class A, Set Subject for September, 1948. Exp. 1/50 sec., f/8, Super-XX, Reflex, K2 filter.

The Lamp Lighter, A. C. Redpath.—Third (Equal), Class B, Open for October, 1949. Exp. 1 sec., f/5.6, Super-XX, Reflex, supplementary Lighting.

Encounter, T. Murray.—Third (Equal), Class B, Open for November. Exp. 1/100 sec., f/8, Super-XX, Reflex.

The Photographic Societies

THE PHOTOGRAPHIC SOCIETY OF VICTORIA

We have had a very interesting series of meetings lately. On 7th September Mr. Archer Roberts, one of our most successful pictorialists, told us of his methods of print finishing. He discussed the preparation of the negative, local or general reduction or intensification and retouching where necessary, and followed through the production of the print to its completion. He prefers to fix his prints in plain hypo when any intensification or reduction is necessary, and for re-developing after chromium intensification amidol is used. He used recent exhibition prints to illustrate his points as he went along.

Stereo photography, which was once very popular, has recently been coming to the fore again since today's modernised cameras and viewers are more easily handled than those of the past.

Mr. H. Tregellis, who is a seasoned stereo worker, spoke to us on September 18th concerning the history and development of the art. From an inspection of his exhibits, we can say that the added illusion of solidity is a great asset in a photograph.

At the Annual General Meeting on 5th October, the following members were elected to the Council: *President*, E. McBride; *Vice-Presidents*, Messrs. E. H. Baxter and D. G. Lascelles; *Hon. Secretary*, A. W. Polglaze; *Asst. Secretary*, K. Brunley; *Hon. Treasurer*, Miss N. Morgan; *Members of Council*, Messrs. A. Darby, H. L. Thomas, A. Roberts, A. Frostick, E. R. Cornish. The results of the annual colour competition were as follows: *Print*, E. McBride; *Single Slide*, E. R. Cornish; *Set of Five Slides*, Miss N. McDonald.

We enjoyed a rare treat on 20th October when Mr. Duncan Wade discussed with us a collection of his own snow prints. This is a difficult branch of photography if a really high standard is to be maintained, and our speaker showed what patience and simple methods could do. He mentioned that one print was the ninth he had made from that negative in an attempt to obtain the correct tone in the snow. His subject selections and compositions were an object lesson to all. On 2nd November, Mr. D. G. Lascelles gave a talk on the photography of very small objects. With the aid of lantern slides, he explained the optical laws involved, and showed examples of flowers, fabrics and metals. He covered the range from micro-photography, which is achieved with a camera or special lens at long extension, to photomicrography, which is handled with a microscope.

Enquiries concerning membership should be made to the Hon. Sec., A. W. Polglaze, 88 Fairmont Avenue, Camberwell, E.6, Victoria. A.W.P.

WESTERN AUSTRALIAN CAMERA CLUB

At the September meeting the photographic subject was "A Scene From Everyday Life," and, judging by the number of prints displayed, this proved to be a very popular subject with the members. Points were awarded to the following: 1, Mr. Weggelaar; 2, Messrs. Parker and Johnston; 3, Messrs. Edwards and Johnston.

One of our own members, Mr. W. N. Angove, kindly consented to give a talk on "Psychological Art." In his talk, Mr. Angove mentioned that there are two types of artists—the visual type who depicts his art through his eyes and paints what he sees, and the hepatic type, whose art expresses his emotions and, therefore, is often quite out of proportion. In summing up, the lecturer said you cannot judge a work of art without knowing the background of the artist and the reason why he created his picture.

Mr. Sunter, our President, thanked Mr. Angove for his interesting and instructive talk, and congratulated him on the amount of preparation he had undertaken.

At the October meeting the photographic subject was "Portraiture," and this again proved to be a very popular subject, and the hanging space was completely filled with prints, all of which represented a very high standard of photography. The under-mentioned members gained points: 1, Mr. Weggelaar; 2, Mr. G. Paterson; 3, Mr. Devereux.

Mr. K. Ottaway, one of our members, then gave a talk on "Filters," and in support of his talk projected a most interesting film which depicted scenes taken with and without filters. He then discussed at length the different types of filters, and explained which filter to use to obtain the required correction in a picture.

Generally speaking, Mr. Ottaway said, filters serve quite a number of purposes, but the main purpose is to give a rendition which the human eye leads us to believe is correct.

At the conclusion of the talk, the President, Mr. Sunter, thanked Mr. Ottaway for his interesting and instructive talk. Mr. Sunter also requested the lecturer to thank his firm, Kodak (A/asia) Pty. Ltd., for making available the film and the projector. A.M.P.



TAMWORTH PHOTOGRAPHIC SOCIETY
EDITORIAL OUTING

Society members and the Editor posed in front of the giant gum of Piallamore, featured by L. C. Gentle in the "A.P.-R." for October, 1950, page 627.

TAMWORTH PHOTOGRAPHIC SOCIETY

October saw the holding of our Society's annual exhibition, the awards for which were published in the November *A.P.-R.* (page 724). Although the continued wet and flood conditions affected the attendance, we enjoyed excellent support. Visitors were specially pleased with the interstate character of the show, five States being represented. S.L.

Our judge, Mr. K. Burke, gave us good value in that he addressed members on the Saturday evening and also attended the Society's field outing on the Sunday. We thoroughly enjoyed both events and plan shortly to have something to show in respect of the second event. S.H.L.

BRISBANE CAMERA GROUP

The monthly meeting was held in the Club Rooms on 6th Nov., when guest-speaker for the evening was Mr. L. McKay, an International Salon exhibitor, who is also known in Brisbane for his successes at the Royal National Show.

Mr. McKay said that salon judges frequently examined prints under a very strong light with a view to studying the finish; he advised intending entrants to spare no pains to obtain a flawless print. He then proceeded to demonstrate the arts of spotting, knifing, and oil reinforcing on prints, giving detailed explanations throughout. The lecture was greatly appreciated by all present, and a hearty vote of thanks was passed.

Results of the Monthly Print Competition were: Set subject—"Silhouette"—1, T. Scrase, 2, N. Berg; 3rd, T. Scrase. Set subject—"Contact Prints"—G. Searle. Field Day Competition—"Animals"—J. Schrauwen.

A motion was passed admitting female members to the Club, and those wishing to join should now make application to the Secretary, Mr. Ron Close, 420 George Street, Brisbane.

Recent visitors to club meetings included Mr. H. N. Jones, A.R.P.S. (Photographic Society of New South Wales) and Mr. H. Hollingsworth (Western Australian Camera Club).

NEWCASTLE PHOTOGRAPHIC SOCIETY

"In nature nothing is ugly," Mr. Charles Collin told fellow club members at the October 23rd meeting of the Newcastle Photographic Society.

Mr. Collin was addressing members on Composition. He said that, at some time, each part of nature appeared at its best. It might be during sunlight, moonlight, mist or even rain. He urged members to appreciate the time when the subject material about them was seen at its best and to use their cameras at that time. Mr. Collin dealt with the basic forms of picture construction and used members' prints to illustrate his points.

The Society's October open competition resulted: A Grade—1, W. H. McClung; 2, Miss R. Woolnough; 3, R. Manuel and C. Collin. B Grade—1, R. Gain; 2, J. Ralston; 3, W. Boxall.

Leaders in point-score progress: A Grade—R. Manuel, 60½; W. H. McClung, 58; A. T. Ullman, 56; C. Collin, 53½; J. W. Brown, 43; Miss R. Woolnough, 40½; F. Tully, 18; C. R. Dillon, 17.

B Grade—J. Ralston, 45; R. Gain, 30; J. Lillyman, 27; W. J. Murphy, 13; H. Anderson, 10½; D. Cook, 10; J. Carruthers, 9; W. Boxall, 9.

SUNRAYSIA CAMERA CLUB

The Club has been fairly active of late. Following on the Darling River outing, we toured to Hattah some weeks ago. The lakes of the region were really recorded, as were some of the trees, the daisy-covered fields and sand dunes, which abound everywhere. Though the weather was not ideal, the clouds parted for several hours allowing good lighting conditions.

Results of the Club's annual "Picture of the Year" competition were J. Schliefer's "Requiem" first, and E. Lawton's "Hollyhock" second. "Requiem" also gained first in the Club's exhibit competition at the Mildura Show recently. (Remember it gained First in Class B, Open for September, with the A.P.-R., too.) Second prize at the Show was "Industrial Pattern" (also an A.P.-R. winner) by R. J. Pugsley. Third was E. Lawton's "Hooked"—a fishing study. Mr. F. Cole, of Adelaide, was the judge.



DEMONSTRATION OF TONING BY E. LAWTON

Left to Right (Back Row): J. Webster (President), W. Johnston, J. Sheriff, L. Murphy, J. Crosbie, B. Rowe, J. Dickson. Left to Right (Front Row): G. Scott, E. Lawton, R. Parsons.

A recent mid-monthly meeting took the form of a demonstration-in-toning night. Prints were toned green by J. Sheriff, red with a copper toning bath by R. J. Pugsley, and sepia by E. Lawton, who also demonstrated dye-toning for lantern slides. R.J.P.

PICTORIAL PHOTOGRAPHIC CLUB

(Preston, Vic.)

Well-known worker, Mr. J. Henderson, spoke on and demonstrated "Background Projection" at the meeting on October 9th. Mr. Henderson said that it was his practice to collect negatives of any subject such as an iron grille, fantasy painting and even the bluestone walls of a gaol! From these he prepares positives which are projected onto a translucent background of draughtsman's tracing paper, suspended behind the model. Careful lighting of the model, using well-hooded lights and paying particular attention to the direction of lighting to match the projected background, produces some excellent effects. Mr. Henderson produced several of his exhibition prints to illustrate his talk, and then proceeded to a practical demonstration during which members were able to observe some fine studies.

The second October meeting was occupied by a demonstration of Dufraycolor processing by Mr. Courtney. Mr. Courtney's method is a combination of the better features of two processing schedules, and he produces transparencies easily the truest to natural colours seen by the writer.

The speaker showed some excellent Dufraycolor stereopairs for members to view. Surely colour stereoscopy is the ultimate in photography? Nothing could better the depiction of an object in its natural colours and showing all three dimensions.

Amateur photographers are invited to get in touch with the Hon. Secretary of the P.P.C., Mr. R. S. Gray, 18 York Street, West Preston. E.H.B.

ADELAIDE CAMERA CLUB

A very informative lecture was delivered on the monthly evening by Mrs. N. W. Hambour, cosmetic expert from the Myer Emporium. Mrs. Hambour demonstrated on beautiful Miss P. Watt, how the skilful application of the correct make-up can hide blemishes and provide a smooth complexion. At the same time she showed how various features can be accentuated. The secret appears to be to commence with a perfectly clean skin and apply the make-up lightly using several applications. (The members of the club were amazed to learn what takes place while they are waiting for the "little woman.") The members present photographed the model before and after the "operation."



Adelaide Camera Club's Fifteenth Annual Exhibition was opened by the Hon. The Lord Mayor of Adelaide, Mr. A. C. Rymill, at the Society of Arts rooms, North Terrace, Adelaide, on the 6th Nov., 1950. Picture shows (from left) Mr. and Mrs. A. C. Rymill viewing the prize-winning pictures with the President of the Club, Mr. Alan A. Russell and Mrs. Russell.

(Photograph Keith T. Cook.)

The special Robertson Trophies were contested for this month. The trophy for portraiture was won by a really beautiful child study, made by Keith Cook, entitled "Ecstasy." Mr. J. Beare won the second Robertson Trophy, for a picture taken on an outing by a B-grade member, with "Swagman's Reverie."

Merit certificates were awarded as follows:

A Grade—1, A. Verco ("Fighting Mates"); 2, J. Bennett ("Logs"); 3, G. Zeising ("It Happens Every Spring").

B Grade—1, J. Wood ("Morning Fog"); 2, R. Leunig ("Portrait of a Fiddler," "Gone Forever").

Another all-day outing was held at Gawler on Sunday the 14th. These outings are becoming a regular feature of the club and are highly popular. The members leave about 10 o'clock in members' cars and usually arrive back in town again about 5.30.

C.G.W.

BALLARAT CAMERA CLUB

There was a good attendance of members for the monthly meeting. It was decided that a panel of three judge the photographic competitions each month, in addition to the popular vote. This month's set subject, "Child Study," was won by Mr. W. Sebo's print "Janice," with second "Carefree" by Mr. H. E. Richmond, and equal third "David" by Mr. L. Williams, and "P.A.M." by Mr. J. Malone. In the Open, Mr. W. Sebo was again successful with his print entitled "Gordon," with second place to

"Between the Showers" by Mrs. W. A. Strange, while "Ebb Tide," by Mr. G. Sebo, was third. Mrs. H. E. Richmond received congratulations on gaining second prize and a certificate of merit for her hand-coloured photographs at the Barmera Spring Show, South Australia. The Club is sending to Geelong Amateur Photographic Society a portfolio of prints with the object of exchange.

I.M.R.

Some Thoughts on Privacy

The New Yorker, May 27th, 1950.

"Everywhere, the decline of privacy continues, speeded by electronics. At a recent ball game, a sensitive microphone at home plate picked up the rich comments of one of the team managers to the umpire and sent them winging to thousands of radio sets, instantly turning the listeners into involuntary eavesdroppers. In another ballpark, the chance remark of a second baseman to another umpire, to the effect that the official was hamming up his signals for the benefit of the television audience, led the umpire to banish the player from the field. And then the United States Cabinet, apparently uneasy in the confines of its lonely and untapped chamber, moved out to Chicago and held a public session before television cameras and a crowd of spectators. This state of affairs has been developing for a long time—ever since the perfection of the candid camera, armed with which photographers began coolly walking in the front door and taking pictures of the family in its bathrobe. Within their limits, the radio people followed suit, and now the television men are operating on the same brash assumption—that a man armed with an ingenious machine is endowed with the inalienable right to intrude. All of us, whether we like it or not, are being turned into performers and are fumbling to see if our necktie is straight."

MAITLAND ANNUAL EXHIBITION OF PHOTOGRAPHY

Entry forms are now available from: The Secretary, H.R.A. & H. Association, 280 High Street, MAITLAND, 3N, N.S.W.

Schedule of dates is as follows:—

Closing date for entries 31st January, 1951.

Final date for acceptance of prints .. 6th February, 1951.

Judging 13th February, 1951.

Catalogues showing awards and acceptances posted to all exhibitors. .. 20th February, 1951.

Date of Exhibition .. 28th Feb., 1st, 2nd and 3rd March, 1951.

All prints to be returned 5th March, 1951.

The Exhibition will be conducted along salon lines and all prints will be exhibited under glass. Judge: Keast Burke, A.R.P.S., A.P.S.A. Awards: One Silver Plaque, Two Bronze Plaques, Six Certificates of Merit.

Entry Fee: 1/- per print, or 5/- to cover maximum of six prints.

The 'Last Page'

When one hears of a name that has been associated with photography as a profession for four generations, it begins to sound like a good story for the *A.P.-R.* That name is "Degotardi," and as for the story, good friend Arthur Ford is endeavouring to secure it for us. This will certainly prove to be a case of recognition long overdue.

* * *

E. A. Jeffers returned from his tour abroad with a magnificent series of 24 x 36mm. Kodachrome transparencies. These are mainly of motor-cycle interest and are planned to be shown to dealer and club organisations throughout Australia under the title of "T.T. Travels."

* * *

U.S. television stations are using Kodak Paper Gray Scales as a guide to the transmission of values of the colours of actors' suits and frocks. It appears that these should not fall into either the two top or the two bottom steps.

* * *

A. G. Gray (Melbourne Camera Club) is doing very well abroad. We hear that his list of salon acceptances (since Dec. 1949) had, by mid-November, reached the very substantial total of twenty-four. This included two at London Salon, 1950.

* * *

From a C.F.C. publicity release:

"PORTRAY A CHARACTER"—FILM-MAKING COMPETITION

Can you capture a friend's personality with your movie-camera? Can you sketch some of his traits, whims, idiosyncrasies in a snappy little untitled film lasting no longer than two minutes? Questions such as these were asked in a recent "Amateur Cine World" competition designed to assist private movie-makers, and The Catholic Film Centre has been prompted to organise a similar competition with a view to helping members and friends gain experience in concise and expressive methods of portraying character, as distinct from appearance. Full details regarding this interesting contest are obtainable from Dorothy Clayton, Hon. Secretary, Catholic Film Centre, c/o Box 380, G.P.O., Sydney, N.S.W.

* * *

Photographs Wanted for the Rollei Annual.—Messrs. Rudolf Hans Hammer, publishers of *Die Galerie*, are preparing the Rollei Annual, for the illustration of which they require a number of international black-and-white photographs. Photographers who are interested in submitting pictures for this purpose are invited to communicate in regard to all matters of use of copyright, payment, etc., with Messrs. Rudolf Hans Hammer, Linke Wienzeile, 36, Wien VI 56, Austria.

* * *

L. T. Lloyd (Warwick) has been experimenting with the redeeming of over-developed and stained prints by bleaching in ferricyanide and potassium bromide and later re-developing. He tells us that he has tried various developers and found out that a very dilute metol-sodium sulphite developer resulted in an interesting range of sepia tones—"preferable to any that I personally have been able to obtain with sulphide," he says.

Norman C. Deck's One-Man Show will be featured at the Melbourne Camera Club's final meeting for the year on Dec. 15th. Incidentally, during November, the M.C.C. is again showing the cream of members' work for the year at the Kodak Salon Gallery in Collins Street. From the prints shown, it is planned to select a Club entry to the A.P. Empire Contest, with a view to "defending last year's plaque win."

* * *

At the regular Tuesday luncheon-hour gathering of Sydney Millions Club members on Nov. 14th, Dr. N. Benjamin entertained fellow members with a really magnificent display of 24 x 36mm. Kodachrome transparencies. These were a selection from a collection of nearly a thousand frames exposed during the lecturer's recent trip to Western Europe. Pithy comments by the traveller rounded off a truly delightful occasion.

* * *

Latest from Tom Murray (Edmonton, *via* Cairns):

"Thanks for the 'stickers' and salon catalogue recently to hand, and thanks, too, for the double-page spread in the recent symposium. Consider the *A.P.-R.* again made a 'scoop' with the Harry Jay theatrical portfolio; one hears of shortcomings and difficulties with electronic lighting, but once again it appears to be a case of 'the man behind the gun' that matters.

'Have had a spell from things photographic for quite a while, but the Cairns Camera Club has re-awakened interest. Mr. Lionel Law and Mr. Walter Orthman, A.R.P.S., are a tower of strength to the Club, which is run under the auspices of Adult Education.

"Pleased to note that a Mossman contributor (C.L.) scored a Third (equal) and a HC in October; also H.M. of Atherton likewise an HC. I have not met either of these gentlemen, but one always has an interest in contributors from neighbouring centres.

"S. J. Balma (of Innisfail) has interested me in an A.P.S. travelling portfolio, so 'with all this and the *A.P.-R.* too,' I have hopes (like all other amateurs) of eventually making the A Grade.

"By the way, A. G. Gray is certainly a master of the paper negative technique. I hope he gets around to writing another article on this in the future."

* * *

Garth Grant-Thomson's already extensive international reputation is growing apace. "Koala Trio," together with a portrait of the author, appeared as a three-column reproduction in the "*Daily Graphic*" for Sept. 11th. The July 1950 issue of *La Revue Moderne* (a French review of art and life) presented "Water Baby," together with a short critique by a staff writer. Coming nearer home, "*Pix*" for Oct. 14th contained a couple of his close-up natural history subjects in its "Edward Weston" feature.

* * *

Hearty congratulations to N. L. Meredith, steward for the Kuring-gai Photographic Salon, on the success of the event—which represented for him something of a lifetime's ambition. Incidentally, quite apart from the photographic aspect, we commend this event—the Kuring-gai Show—as a particularly pleasant occasion. It is held annually in early November at St. Ives Showground, Pymble, N.S.W.

From Harold Cazneau, Hon. F.R.P.S.

I am wondering how many A.P.-R. readers can recall two early exhibitions of the Photographic Society of N.S.W. which highlighted the beginning of this century.

The first show of which I am thinking is that of 1906, when well-known artist Sid Long was one of the award judges. Medal awards went to N. C. Deck, J. S. Stening and J. H. Wilson, whilst acceptances were gained by L. W. Appleby and myself. As far as I was concerned, it was actually my first acceptance at an interstate salon.

Five years later the Society held its 1911 International Exhibition at the Royal Art Society's Gallery, Norman Lindsay being on the judging panel. It was interesting to note that Lionel Lindsay (now Sir Lionel Lindsay) showed six prints, some in bromoil—these gaining him three awards. Extensive panels were also shown by N. C. Deck, J. S. Stening and myself; also in the catalogue I notice the well-remembered name of B. S. Schleicher. A large number of prints was received from all States of the Commonwealth; a total of 444 was hung—this representing a much larger number than that to which we are accustomed in these days.

* * *

From Wm. A. Taylor, past president of the Christchurch Photographic Society: "Having returned home after a spell, I will endeavour to let you have for publication some information on photography as a pastime in New Zealand as I knew it from the early nineties up until, say, twenty-five years ago; the last twenty-five years have seen 'yours truly' more interested in the taking of photographs for the purpose of illustrating various historical articles, or as a means of record. All my past successes, which earned gold and silver awards and numerous certificates, etc., are now 'ancient history.' Many of them date back fifty years or so. Photographers, like athletes, have their day!"

"At least two ardent workers in the present Christchurch P.S. mistakenly (I think) occasionally bring me out as a 'sparring partner,' but I feel I can teach them very little. For instance: I cared nothing for portraiture, my inclinations running chiefly to architecture, with an occasional pure landscape. When last on the bill at the C.P.S., I could not help remarking to members that, judging by the permanent collection on the walls, architectural photography was wholly neglected. Since then Mr. R. Cheeseman, who has just been awarded Honours for his colour work at the Salon here, has taken up the challenge, and some of his recent work is really creditable. The article promised will reach you just as soon as I can call to memory the names of my old-time contestants in New Zealand, not forgetting a few in Australia."

* * *

A.B.C. National News (7.45 p.m.) on November 6th carried a report from Jack Roper (Broken Hill). Speaking for his department—the Department of Health—he reported his city as the healthiest in N.S.W.; in over three years the number of cases of notifiable disease was little more than could be counted on the fingers of both hands.

* * *

Some London Salon news from Harold Cazneau:

Approximately 450 prints were accepted from 234 exhibitors. Australian acceptances included: J. P. Carney (1), H. Cazneau (3), A. G. Gray (2), L. A. Lyons (1), W. T. Owen (1), C. G. West (1). In his covering letter, H.C. told us how much he liked C. S. Christian's cover illustration for November, and referred to the fact that the issue of the R.P.S. *Photographic Journal* just out in London carried an historical article and several reproductions relative to the Sydney Camera Circle's recent London Show.

There's a new edition of the Microdol Data Book (A.P.-R., Sept. 1948) coming along, but the only change will be the inclusion of the following paragraph:

MODIFICATION OF MICRODOL FOR ULTRA FINE GRAIN

Kodak Microdol is a true fine grain developer, and produces a very considerable decrease in graininess as compared with conventional developers. Its characteristics are balanced to give best results for general photographic work. However, occasionally a still greater reduction in graininess is desired under conditions where it is practical to give increased exposure and a longer development time. In such cases, Kodak Anti-Fog No. 1 can be added in the proportion of 1-oz. of .02% solution per 40-ozs. of developer. With this modification, the image graininess is extremely low, yet image sharpness is retained to a remarkable extent. However, it is necessary to give two to four times the normal exposure and to increase the development time by 50 per cent. The development times for tank (agitation) average about 25 minutes at 68°F.

Extract from I.B.P. "Record," November, 1949, relative to the inclusion of figures in architectural studies:

"The earliest photographs of machinery were mere copies of the traditional work of the industrial artist, and in their genesis the air-brush had an important and undue share.

"Then, by degrees, the photographer learned to do his work without outside assistance, till the time came when in the best examples the air-brush was banished altogether. Some very fine work was done during this era, but it was all factual, detailed and stationary, machinery at rest. To-day that has become *vieux jeu*. What the industrial buyer now calls for is to see this machinery at work, under its normal daily conditions, and surrounded by the men who run it, doing their normal daily jobs. This leads, obviously and of necessity, to some loss of clarity in the working parts, some sacrifice of scientific beauty and exactitude in the rendering. But against this it opens fresh doors of human interest and pictorial treatment. By the new industrial photography, machinery becomes a live thing, pulsing and rhythmic and powerful. And the humans who serve the monster become individuals, with a touch of dry north-country humour of Scottish Clydeside canniness.

"But if the human element has invaded the photography of the workshop, the mine, and even the laboratory, it remains firmly banished from photographic architecture. All these noble interiors, whether period ballrooms or the most modern of hotel luxury lounges, are uniformly empty and uninhabited, without even the echo of a departing footfall to disturb their peace. Is there a chance for a go-ahead photographer here, who will show us the Court of Directors in session in their Adam Boardroom, and fill the super-Ritz restaurant with millionaire lunchers and acrobatic waiters?"

* * *

L. T. Lloyd (Warwick) tells us he is suffering from the age-old trouble of nail holes in salon mounts. In days gone by this was a standard complaint against some salons and shows, but we were under the impression that this kind of mount treatment was now a thing of the past. Would organisers once again note that nothing is so likely to ensure the failure of their future exhibitions as wilful damage to the material which prospective exhibitors entrust to them.

Amateur Photography (London), Sept. 27th, 1950, carried several references to Australian items. The salon section reproduced J. F. Bilney's "A Byway of the East" and L. Le Guay's "Australian Flower Girl." On Lancelot Vining's page we learned of the forthcoming visit to England of John D. Byrne (Willoughby, New South Wales).

* * *

A welcome visitor in late November was V. M. Brain (Coonabarabran), who reported great enthusiasm for photography (despite the mud!) in the West. Incidentally, V.M.B. urgently requires copies of the *A.P.-R.* for January, April and June, 1948, to complete his files for that year. Would any reader who could oblige please contact our subscriber direct.

* * *

The name of Earl McNeill, press photographer *emeritus*, was again seen in the daily press when the *Sydney Sun* (November 2nd) published a gossip column item which he sent along. The story related to the thoughtful behaviour of the owner of a kelpie—the former took over from his tired dog its customary pursuit of, and barking at, passing cars!

* * *

Speedy reply from F. L. Bowron (Christchurch, New Zealand) reads:

"Thanks for your letter of November 2nd just to hand. I guess our good mutual friend Ray Miess would bring all the world together in friendship, if goodwill and hard work and kind intentions were all that were necessary. He possesses all these fine qualities himself and many others besides. I was very fortunate to be under his wing all the way from Honolulu—here he arranged for three P.S.A. boys to greet and lunch me—onwards, until the hour when at last I said farewell to him in Baltimore, when the Convention dispersed.

"I thank you for your invitation to write an account of my trip and the Convention, and I shall do my best to oblige you if I can only find time before 'the cake gets stale.' I have so much to do in business, personal and photography, that I can only promise to try. I have promised to write something on similar lines for the Toronto Camera Club's publication as well, so maybe I shall kill two birds with one stone. I only hope that I don't kill off some readers as well. I really feel that an occasion such as this requires 'more than a little' ability with the pen, and I doubt whether I can come up to the required standard."

Residents in Southern New England (N.S.W.) will be interested to know that Photography has now been included in the schedule of prizes in the forthcoming Uralla Show. In the photographic section there are five classes, *viz.*: Outdoor Study, Study by Artificial Light Indoors, Child Study, Animal Study and Portraiture. For details, contact the Secretary: H. W. Vincent, Uralla, New South Wales.

Review of November Portfolios

Continued from page 734

reedy material and the darks below providing a good base.

And now we come to H.R.D.S.'s "Donkey Serenade." I have mentioned before how little I care for the average table-top. My reason is that in so many cases the final result fails completely to justify the time and labour which must have gone into the preliminary preparation, to say nothing of the troubles involved in the eventual photographing. That is not to say that from time to time we have not all seen some very good examples in these pages—and those examples received from me the fullest acclaim. As regards this particular presentation, I feel that I should put into one burst of appreciation all that I have said in the past about the more successful table-tops. It is indeed an offering to admire. The whole scene has been created by the photographer and so has the very convincing atmosphere. The donkey and his rider is certainly a cut-out, but the little figures do not have that cut-out look. The choice of sky and its tonal variations, together with its placing, ranks this print as a table-top of table-tops.

The concluding print, B.B.'s "Force," allows little scope for comment. It carries through its title very effectively, though I feel that the inclusion of scraps of foliage results in a slowing-up of impact. Although there is, as we know, untold and often unknown force in nature, that aspect hardly applies when placed in juxtaposition with man-made power as indicated by the smoking stacks. As I have said on many a previous occasion, the photographer is entitled to some lucky breaks, and in this instance the break was the fact that all the chimneys were belching at once; one smokeless chimney would, to my mind, have upset the whole idea.

THE INTERNATIONAL FLAVOUR!

Some Overseas visitors at the recent Photographic Society of America Conference, Baltimore, U.S.A. Left to right: Fred Bowron, Vice-Pres. Christchurch Photographic Society, of Christchurch, N.Z.; Manuel Ampudia, President, Photographic Club of Mexico, Mexico, D.F., Mexico; Jose Turu, Treasurer, same organization and address; Mario Sabate, Editor of their "Boletin"—same organization and address; Robert Lauer, PSA Pictorial Representative to Wisconsin, Milwaukee, Wis.



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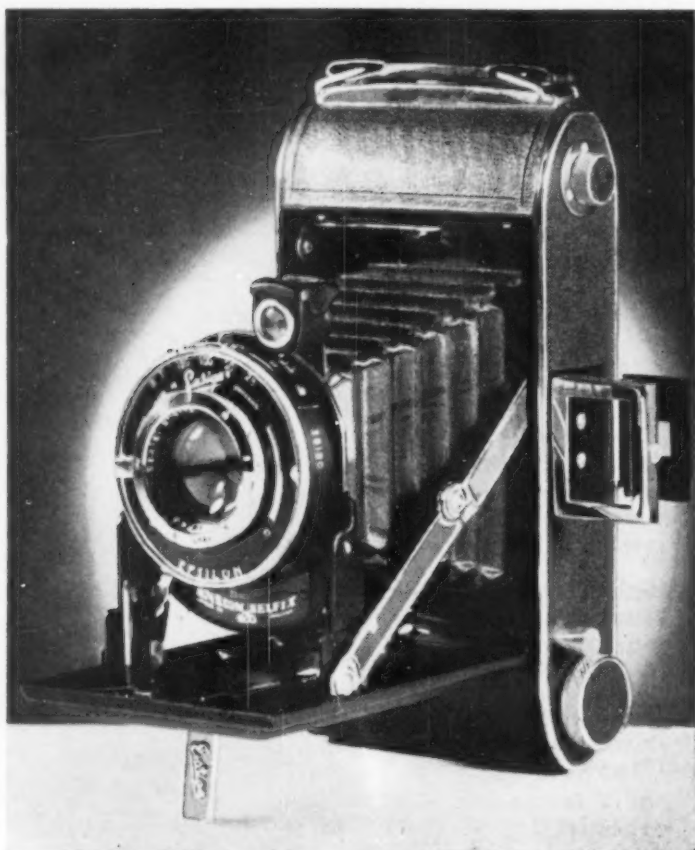
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THE AUSTRALASIAN PHOTO-REVIEW

EDITOR: KEAST BURKE, A.R.P.S., A.P.S.A.

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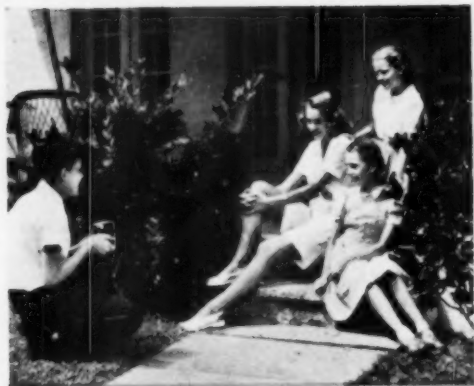
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